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ABSTRACT

The 760 books included in this reading list are judged "especially valuable, important, and rewarding for intelligent, interested, but esentially nonprofessional, college and adult readers." Each entry is annotated, editions are frequently noted, and paperback availability is indicated. The books are arranged according to subject--literature, music, and art--and each subject is further divided into more specific topics, e.g., American fiction, British literary criticism, linguistics. (This document previously announced as ED 029 021.) (LH)

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The College
and
Adult Reading List
of

BOOKS IN LITERATURE
and
THE FINE ARTS

EDWARD LUEDERS
Editorial Chairman

Prepared by the
Committee on College and
Adult Reading List
of the
NATIONAL COUNCIL OF TEACHERS OF ENGLISH

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INTRODUCTION

● This list is intended for the use of all adult readers seeking pleasure, knowledge and growth through familiarity with the world's literature, art and music. Specifically, the editors have kept in mind the interests and needs of the college student, the college teacher, the college graduate. Their aim here, however, is not to restrict use to the college campus, but rather to establish a degree of permanence in the books to be included and a level of sophistication in the annotations that describe and recommend them. The larger audience that the list is meant to serve is the growing number of Americans who—judging from the phenomenal support in recent years for reprint series and paperbound books, for art materials and activities, for recordings and musical events—are discovering the possibilities of individual exploration in literature and the arts. The national organizations that sponsor this reading list believe that the increase in our leisure time, in our numbers attending and graduating from college, in our awareness of individual and cultural needs, and in our access to the world's most vital writing and artistic expression makes such a list especially useful to the current generation of college and adult readers.

● But there are limits to what a reading list can offer. To begin with, no list of books can substitute for the books themselves. The whole purpose of this list is to direct the reader to books that clearly merit his reading—and to explain why. Toward this end, each section editor has been asked to select titles in his area which he judges "especially valuable, important and rewarding for intelligent, interested, but essentially nonprofessional, college and adult readers." His annotations include both identification of the book and critical comment about it. Although they are not written as full essays, neither are they merely blurbs or notices. Particularly for the more complex and demanding works of literature, the annotation is meant not only to describe the book but also to provide a frame of reference—and compass points—to aid in the reader's exploration of the book itself. Except for editorial matters involving the whole reading list, the contributing editor's individuality in both his choices and his style has been encouraged. The result, it is hoped, is a more personalized and attractive variety—both in the selection of titles and in the comment that recommends them to discriminating readers—than the reader customarily encounters in lists or reference works.

● Obviously, such a list does not pretend to be complete. Although it is extensive enough to cover a representative set of titles in each area, hundreds of titles equally worthy of inclusion are not listed. Often, however, the annotations will refer the reader to other worthwhile titles related to the book under discussion; thus the editors introduce far more than the 760-odd titles actually listed.

● By including books about art and music, together with works of and about literature, this reading list recognizes the interrelationship of all arts of expression and their mutual contributions to a mature view of human life and accomplishment. In an age of increasing specialization, when the compartmentalization of knowledge tends always to insulate interests and points of view from one another, it seems especially important to reassert the value of integration, of cross reference, of complementary perspectives in the vital fields of the humanities and the arts. A special bonus for the user of this list, then, is the opportunity to relate his own reading and experience in the various expressive arts.

● In general, the reader will need no special instructions about how to use this list. The apparatus of entries has purposely been held to a minimum. However, some of the features will need explanation:

1. An ASTERISK (*) after a title indicates that it is available in at least one *paperbound* or inexpensive reprint edition (often *more* than one). For information about publishers, prices, etc., of these editions, readers should consult booksellers or librarians—or the sources they in turn would consult, such as *Paperbound Books in Print* and the inclusive *Books in Print*, both published by R. R. Bowker.

2. Most important works of literature have been published in a number of serviceable editions. They are identified here simply by author, title and, normally, the year of original publication. The same is true of books that are out of print. (When the contributing editor has chosen to recommend a particular edition, however, enough information has been added to identify that edition.)

3. For books currently available in only one clothbound edition, the entry includes (in parentheses) the publisher of that edition.

4. Although many excellent anthologies are available, they have been excluded, for the most part, in order to direct the reader to a more basic literary unit—the complete volume by a single author. A major exception is the section on World Poetry.

5. The arrangement in each section is alphabetical by author. When a section includes more than one entry for an author, however, the order of that author's titles becomes chronological to follow his own sequence and development.

● In a volume produced by as many hands as this one, it is difficult to give proper credit and thanks to all who assisted in the planning and shared in the task. The list is indebted initially to a committee headed by Professor William Gibson of New York University, whose work prefigured the need for and nature of such a volume. Each of the fifty members of the editorial staff could no doubt cite others to whom he is indebted. The editorial chairman, whose need for help and patience was especially great during the early and the final months of the project, wishes to thank his colleagues at Long Beach State College, where he taught during the years the volume was in process. The reading list profited from the advice and services of Merton H. Rapp, of Harcourt, Brace & World, Inc., and James R. Squire, Executive Secretary of the NCTE, both of whom assisted on countless occasions. Readers of the manuscript sections who offered many helpful suggestions were—Literature: Roy Battenhouse, Indiana University; Art: Frank Roos, University of Illinois; and Music: Scott Goldthwaite, University of Illinois. In the final preparation of the manuscript, the editor was fortunate to enlist the skill and care of Roberta Stewart of Seal Beach, California, and Enid Olson of the NCTE.

LITERATURE

General Editor
Edward Lueders
Hanover College

……

AMERICAN FICTION

John Lydenberg

Hobart and William Smith Colleges

ALCOTT, LOUISA MAY. *Little Women.** 1868–69. " 'Christmas won't be Christmas without any presents,' grumbled Jo, lying on the rug." The opening line is more familiar if not as renowned as the "Call me Ishmael" of *Moby Dick*. Here it suggests perfectly the tone of what is to follow—the familiar, the nostalgic, children lying on the floor before the fire, the wistfulness of deprivation, the courage and determination amid hardships. Childhood—or at least that of the middle-class American girl—wouldn't be childhood without *Little Women*, which remains as potentially alive today as when it appeared ninety years ago at the height of the vogue of domestic sentimentalism. An idealized family life it presents indeed, but the universality and the commonplace nature of the situations Miss Alcott chose to hang her story on, combined with the gentle realism with which she presented the bickerings and selfish desires of her little women, raise this above the now-unreadable novels of its genre, poured out then by what Hawthorne had called "the damned mob of scribbling women." This is not an adult book like *Huck Finn*. But even if we adults see it partly as a period piece, we can still respond to it as a delicate picture of the heartbreaks and triumphs of good, fallible mortals. And the truly young still sniffle when Jo sells her hair, ache with her over the boy next door, struggle with her to stifle the tendency to envy Amy and to cry—with each rereading—at Beth's death.

ANDERSON, SHERWOOD. *Winesburg, Ohio.** 1919. Subtitled "a group of tales of Ohio small-town life," this was one of the seminal books of the "realistic" revolt of the 1920's, a protest against those elements of American life which most writers of the time felt as a hindrance to freedom and creativity: the dullness of the small town, Puritan morality and censoriousness, pressures toward conformity and uniformity, industrialism. But the stories are not "realistic" depictions of the

American scene like, say, those of Sinclair Lewis or Dos Passos. Anderson's vision was different, severely limited but intense. His one, recurrent theme was loneliness: the universal inability of the individual to make satisfactory contact with his fellow man. Most of his tales are brief expressions of frustration, or even briefer glimpses into those rare moments in which a person manages to free himself from the normal futility and express himself naturally and freely—if madly, in the eyes of the community. Anderson has, properly speaking, no ideas and no philosophy. He merely wants us to share with him the simplest emotions of loss, aloneness and, above all, the failure to find love. Except for a handful of later short stories, *Winesburg* is the only work of Anderson's that has not faded. But these tales remain effective today in their limpid naïveté, and in his time they were immensely influential because their simple evocative prose and their plotless accounts of fragments of ordinary lives served as a guide to other writers striving to break from the traditional literary diction and conventional plotting that then was dominant.

CATHER, WILLA. *A Lost Lady*. 1923. Marian is the beautiful, charming, friendly but reserved wife of Captain Forrester, twenty-five years her senior, a former railroad builder who had set his white house on a hill overlooking a lovely meadow in Sweet Water, Nebraska. Through the eyes of Neil, an adoring boy of twelve, we first see her as the nonpareil young *grande dame* of the town. A fall from a horse cuts short the Captain's active railroading. When shortly thereafter his bank in Denver goes bankrupt, he insists on paying back the depositors dollar for dollar while the younger, businesslike businessmen prefer to have the depositors share the losses with them. Then a stroke weakens him, and another makes him a helpless invalid. As the Forrester fortunes decline, Neil watches Mrs. Forrester cheerfully and gallantly care for her husband. But soon, behind the lively, lovely facade he discerns the lost lady: she drinks too much; what seemed a mild flirtation with an old acquaintance now appears as a carelessly hid affair; finally, the coarse and cruel Ivy Peters, one of the new men, a shyster lawyer, moves in, rents the lovely meadow, drains it and plants it to wheat, and becomes the next paramour of the lost lost lady. Not until after the Captain's death does Neil realize that Marian had drawn from her husband the strength to keep up her brilliant appearance. The Captain represented the old order, the dreamers and builders, the men of courage, conviction and integrity, the natural aristocrats, who were being supplanted by the shrewd young men "who never dared anything, never risked anything," and cared only for profits. *A Lost Lady* is classic in form, style, tone—Willa Cather's most perfectly controlled book, an elegy (like almost all her writings) on the lost past of traditional, aristocratic virtues.

CLEMENS, SAMUEL L. *The Adventures of Huckleberry Finn.** 1885. Huck and Jim drift down the Mississippi on a raft, Huck escaping from school, clocks, socks, prayers and his drunken Pap; Nigger Jim, from his pious owner who was reluctantly about to sell him down to New Orleans because she couldn't resist the $800 offer. On the river they are safe and lead an idyllic life of understanding companionship. On shore they have to hide, and when in society, Huck can preserve them only by telling continual lies; if he told the truth, the good citizens would feel obliged to return the two to bondage. The journey from Missouri to Arkansas gives Twain the opportunity to show many aspects of valley life in the 1830's and to introduce a gallery of sharply drawn characters. On the surface the book is an exciting, amusing, sad account of the fools and frauds who people our democratic society. At its heart it is an examination of our conscience. Huck knows he is bad because he does not turn Jim in and send back to the Widder Douglas her rightful property. But he can't do what his conscience tells him to. "All right, then, I'll *go* to hell," he says, as he decides to continue in sin, to stick to his lies and to help Jim escape. The misanthropy of the late Twain who hated "the damned human race" is here in embryo, hidden behind the wonderfully fresh colloquial diction and the nostalgic dream of the perfect life of male companionship in the open air, away from society—responsibilities and women. Hemingway said that American literature began with *Huck Finn*. Certainly it has not been the same since: Twain broke ground stylistically by using the vernacular for purposes other than comedy or realistic dialogue, and substantively by presenting as hero a boy from the gutter, a deviant whose naturally good instincts make it impossible for him to conform to the unco guid society.

COOPER, JAMES FENIMORE. *The Leatherstocking Tales.** 1823–41. Cooper is hard to read today, partly because of his lengthy descriptions, his literary diction and his women—

"sappy as maples and flat as a prairie"; partly, maybe, because the dream of the wilderness and the wilderness scout no longer touches us deeply. But Natty Bumppo remains one of our great mythical creations, and the Leatherstocking novels (*The Deerslayer*, 1841; *The Last of the Mohicans*, 1826; *The Pathfinder*, 1840; *The Pioneers*, 1823; *The Prairie*, 1827, in order of the events) symbolize, simultaneously, the American dream and its futility. Natty is the unspoiled, untutored frontiersman, the child of nature, unmarried, and unable to compromise with evils necessary to society—the American innocent. Moving West as the settlements, the landowners and their man-made laws press upon him, Natty retains his simple purity and his faith in the natural goodness of man and the Great God of us all. Behind him come the agents of civilization, mixed good and bad, who perforce make over the New World into an image of the Old. The three novels dealing with Natty as a young man are relatively simple stories of the wilderness, their readability arising mostly from Cooper's ability to create an exciting chase. *The Pioneers* gives a detailed account of the founding of Cooperstown, New York, and the coming of law and order. *The Prairie* takes Natty to the great plains where, nearly ninety, a trapper now, sad, almost bitter, he defeats skulking Indians and trashy white squatters and dies in dignity surrounded by the natural aristocrats of both races who recognize and respect true courage and virtue. Allan Nevins has edited a one-volume edition of these five novels, cutting out what seems superfluous to many today, stripping to its essentials the heroic story of Natty Bumppo, the Last (and Only) American.

COZZENS, JAMES GOULD. *Guard of Honor*. 1948. Mailer's *The Naked and the Dead*, *q.v.*, and this novel represent the polar extremes of American World War II fiction. The only thing they have in common is that both are long and have a large cast of characters. *Guard of Honor* takes place on the home front, at a Florida air force training base. Its heroes are Mailer's villains: the officers. Cozzens' "good" officers (he has "bad" ones too) are responsible men struggling conscientiously to keep the inevitable mess made by human beings—whether in war or peace—to a bearable minimum. "Life . . . seemed mostly a hard-luck story, very complicated, beginning nowhere and never ending, unclear in theme, and confusing in action." But "downheartedness was no man's part. A man must stand up and do the best he can with what there is." Colonel Ross, a judge in civilian life, does just that as he tries to keep the air force base functioning, despite the disruptions resulting from the stupidity and selfishness of his fellows. He has to deal with liberal and radical hotheads, touchy and pushing Negroes, exhibitionist pilots, dull-witted career officers, temperamental generals. In sum, the novel is a defense of the natural elite who keep society from crumbling into chaos.

Cozzens is the one important modern American novelist who expresses a truly conservative view. His semi-Puritanical, semi-rationalistic, eighteenth-century view of man and society is unpopular, unusual and uninspiring—but common-sensical. And as a novelist he is a first-rate technician who has written a half-dozen books that rank just below the greatest American novels of this century.

CRANE, STEPHEN. *The Red Badge of Courage.** 1895. This is often described as the first *modern* war novel, because it tells not of generals but of privates, not of courage but of fear, not of sacrifice but of sheer survival, not of well-ordered, well-deserved victory but of a chaotic, meaningless welter that is neither victory nor defeat. It belongs to that line of American novels running from *Huck Finn* through *A Farewell to Arms* to *The Catcher in the Rye,* which sets the innocent in an indifferent or hostile world he cannot understand. Where other "heroes" of such novels are ultimately defeated or forced to escape from their society, Henry Fleming here returns from his first humiliating flight to fight another day and become a hero and "a man." But the young recruit's conquest of his fears is ironic, in Crane's characteristic manner. If he becomes a hardened veteran who will face the next charge without flinching, it is not because he has re-adopted the glory slogans with which he marched singing off to war, nor because he has "learned" in any rational way what he should do for the cause, but because his instinct for survival has taught him now to stick with his fellows. He is a very modern unheroic hero. The sense of fear and outrage which underlies most of Crane's best writing dominates this picture of war—war that Crane had never experienced but could so well imagine. And just as Crane, later on after seeing battles as a newspaperman, remarked that the book was "all right," so GI's after subsequent wars have read it with immediate recognition and said, "That's it."

DOS PASSOS, JOHN. *U.S.A.** 1930, 1932, 1936. This huge trilogy gives Dos Passos' impression of the American experience from 1900 to 1936. No other American social novel equals this in scope, and few give as vigorous and convincing an account of the sickness of an acquisitive society. In addition to relatively conventional narratives of the careers of his fictional characters, Dos Passos employs three experimental devices designed to make us feel the characters as representative of their times and of American society as a whole. The "newsreels," containing snatches of popular songs, headlines of the day, and excerpts from speeches and news articles, provide a background of actual historical events against which his characters' lives can be seen in broader perspective. His "portraits" of famous men are vivid, biased interpretations of the activities of politicians, scientists, artists, businessmen—carefully selected and interpreted in such a way as to show the parallels between the careers of the actual and the fictitious personages. The "camera-eyes" are prose-poems, sometimes delicate, sometimes strong, expressing the intense feelings of a sensitive participant in the life of the times (i.e., the author); they are the one subjective element in a work that in its careful objectivity is otherwise cold, harsh and repellent. Dos Passos' imagined characters represent almost everyone except the comfortable middle class, which the Babbitts consider to be all of America. But to Dos Passos, U.S.A. consists of people like a migrant worker who joins the Wobblies, a public relations man, a common seaman, an interior decorator career woman, a movie actress, a mechanic turned manufacturer turned stock manipulator, a socialist labor organizer, a social worker. His semi-Marxist, semi-Veblenian vision is of an America composed of exploiters and exploited, manipulators and manipulated, an America in which everyone is homeless and wandering, and the most successful are the most frustrated. The cash nexus is all, and though it can be momentarily forgotten through sex and alcohol, in the nausea of the morning after, it emerges triumphant again, inhuman and inescapable.

DREISER, THEODORE. *Sister Carrie.** 1900. Small-town Carrie drifts toward the city's bright lights, into and out of a sweaty shirtwaist factory, through the comfortable apartment of Drouet the flashy drummer, and on to New York with Hurstwood, the flashier manager of a glittering Chicago saloon. Bored by his wife, irked by her social pretensions, Hurstwood "borrows" $2000 from the safe to go off with pretty young Carrie to a new life in the bigger city. His reputation lost, Hurstwood sinks downward through lesser jobs, to unemployment, to scabbing, to begging, to flophouses, while Carrie, forced to work again, gets a job in a chorus, drifts away from the sullen, unshaven Hurstwood and finds herself a Broadway star just as Hurstwood, saying, "What's the use?" turns on the gas in a room on the Bowery.

"The impression is simply one of truth, and therein lies at once the strength and the horror of it," said one reviewer. The truth was too strong, too outrageous, for the publisher's wife, and the first edition was quietly buried by Doubleday. Crude, carelessly written, often corny, a real primitive, *Sister Carrie* offered readers none of the grace or the uplift they had come to expect in fiction. But Dreiser refused to write of life as the genteel literature of his time portrayed it; he would picture it only as he knew it: dreary, sad, a war of strong against weak rather than good against bad, an endless, futile striving. When after ten years he ventured to write again, doggedly, in the same vein, the public came around slowly if reluctantly to recognize America's first great literary "naturalist."

DREISER, THEODORE. *An American Tragedy.** 1925. The social and literary distance between 1925 and 1900 is symbolized by the contrast between the praise and popularity that came to *An American Tragedy* and the silent treatment *Sister Carrie* had received. As Sherwood Anderson said, Dreiser did more than any one other writer to "lead America out of the road of Puritan self-denial." And this book was the culmination of his career, and, in a sense, of American "naturalism."

The American tragedy is the tragedy of a young man brought up in simple Salvation Army piety who comes East to find success: money and social acceptance. Clyde Griffiths loves and is loved by his co-worker in the collar factory, Roberta, but he is dazzled by Sondra of the country clubs. Pregnant, Roberta becomes a threat to the rise Clyde dreams of. Unlike the hero of *Room at the Top,* he lacks the cruel strength to drop the socially inferior girl for the one who will help him succeed. Instead, madly, ineptly, uncertainly, he plans to resolve his dilemma by drowning Roberta. He is caught easily and easily convicted. Though we cannot respect Clyde, we pity him and listen to his attorney's plea: he was but a product of his environment; having made him what he was, society lured him into committing the crime and then turned vindictively on him. Is punishment justice? Can men without free will be rightly punished for their acts? Are not the values of our competitive capitalist society perverted, un-Christian, inhumane?

FARRELL, JAMES T. *Studs Lonigan.** 1935. This trilogy tells in exhaustive detail of the wasted life of a middle-class, Irish-Catholic Chicagoan in the twenties and early thirties. According to Farrell, Studs was "a normal American boy," and his life was blighted not by material but by "spiritual poverty." He would have liked to be "good" and to "succeed"—whatever that might mean; he dreamed always of marrying a nice girl like the Lucy he used to know. But he spent his time hanging around drug stores and pool rooms and bars, joining in gang shags and drunken orgies, and going to the movies to recover from hangovers and live in vicarious virtue and success with the latest purveyors of the American dream. Where was he to get the spiritual food that would sustain his flickering good impulses, Farrell asks. Not from the movies; not from his niggling, platitudinous, Jew-hating family; not from the sisters and priests whose preachments were entirely negative, designed to make him feel "bad," and consequently making him be bad; not from his nigger-baiting, bullyboy classmates. Studs could only drift, rudderless, goalless, through a streetcorner society that offered no values. There, but for the grace of God, went James Farrell. Like Farrell's later, repetitive novels, this is—despite the titillating sex for which high-school boys still thumb it—a moral tract, a prophetic warning that, despite superficial changes in society, is as powerful and meaningful today as it was three decades ago.

FAULKNER, WILLIAM. *The Sound and the Fury.** 1929. Probably the most difficult American novel in the list, this may at the same time be among the half-dozen "great" American novels. It tells of the decay and the disintegration of a "genteel" Mississippi family, the Compsons. It consists of four sections in which the "events" that comprise the fall of the house of Compson are told from four different points of view, over and over again like variations of a theme, and also in bits and pieces that the reader must fit together for himself.

The first section consists of the "thoughts" of Benjy, the youngest Compson, thirty-three years old in 1928, with the mentality of a three-year-old. Because the past and present are indistinguishable to Benjy, the reader is initially submerged in a welter of seemingly random sense impressions which are all but incomprehensible. We gather that Benjy has lost his sister Caddy, who loved him as no one else did, and he bellows or blubbers with "the sound of all voiceless misery under the sun." In the second section at Harvard in 1910, Quentin goes over in his mind Caddy's loss of honor and his loss of her sisterly love, before he commits suicide, unable to bear "the loud world." In the third, we are again in 1928, this time in the mind of the "only sane" Compson, Jason, a furious, frustrated, vicious shopkeeper, who steals from Caddy's illegitimate daughter Quentin *(sic!)* and goads her till she runs away with a passing pitchman. In the last, told objectively, we see from the outside the old Negro servant Dilsey carrying on, running the frenzied household, tolerating Jason and Mrs. Compson, tenderly managing Benjy, caring naught for herself or her name as the Compsons did for theirs, but acting steadily with the consideration and love that the whites had lost.

FAULKNER, WILLIAM. *Light in August.* 1932. Although probably the easiest of Faulkner's major novels, this is far from simple: its structure is complex, its themes many and subtly intertwined, and its tone hard to define or convey. It consists of three major stories, related to each other only as their lines of action converge in modern Jefferson (county seat of Faulkner's Yoknapatawpha County). There is the idyll. Lena Grove patiently and serenely walks "a fur piece" from Alabama, in search of the lad who had made her pregnant and then abandoned her. In Jefferson she stops to give birth to her baby, and then travels on, still innocently hopeful, still searching, accompanied now by Byron Bunch, who in loving her has found his peace. There is the story of the unmanning obsession with the past. The Reverend Hightower had come to Jefferson to preach because there his grandfather had been killed in the Civil War (robbing a henroost), and the past of galloping horses and shotgun blasts was all he could envisage as real. The galloping and shooting got all mixed up in his sermons, his wife left him, his congregation threw him out, and he lived on alone in his imaginings—until he is dragged back from his isolation to participate in life by midwifing Lena and to find his own life by losing it when he attempts to give Joe Christmas sanctuary. And there is the central, complex and elusive story of Joe Christmas—the man without a real name, or family, or even race. A foundling, Joe thinks he may be part Negro, and he spends his life running—running from those who would manipulate and mold him, from those who pursue him for his revolting crimes, running in futile circles. He kills his cruelly Calvinist foster father; he kills his mistress, Joanna Burden, who wants to use him for her "good" purposes. And he is shot, emasculated, crucified, by Percy Grimm, the patriotic national-guard captain who takes white justice into his clean capable hands.

FITZGERALD, F. SCOTT. *The Great Gatsby*.* 1925. Drawn by yellow cocktail music and bootleg champagne, movie actresses, *nouveaux* of Long Island's North Shore, the restless and the curious and the simply thirsty swarm over the summer lawn of Jay Gatsby's gigantic gingerbread mansion. Few know their host, or care about him, except to whisper rumors—"He killed a man"; "He was a German spy." Across the bay, the Georgian brick house of Tom and Daisy Buchanan is set behind trees, but the green light at the end of the dock shows all night. As a boy in North Dakota, James Gatz had dreamed of tuxedos and yachts; suddenly a lieutenant in America's 1917 army, dressed like the rich, he had met, wooed and won Daisy of the white dresses of Louisville society. While Gatz was overseas, Tom Buchanan, Yale football star, now a polo player, one of Daisy's sort, had carried her off, and Jay Gatsby returned to find his dream vanished. So he got rich quick—how, no one knew—and thought to buy back his dream. For a while he imagined he was about to succeed, but he never understood that you can't recapture the past; that behind the green light was an inner rot of selfishness and meanness; that his glittering dream was a tawdry travesty of the real American dream. Even so, Gatsby was "the best of the lot" because he had at least a dream; he could be fooled and cheated, but he was essentially incorruptible.

Beneath the sparkling surface of *Gatsby* lie depths of meanings: the American dream fulfilled and desecrated in the selfish dishonesty of the respectable Buchanans and the useless display of the vulgar Alger hero; the once-green island of the New World from which the trees had been cut to make room for ash heaps, garages and echoing hollow mansions.

FITZGERALD, F. SCOTT. *Tender Is the Night.** 1934. "The party was over," in 1929, in many ways for many people. F. Scott Fitzgerald had passed thirty, his wife Zelda was spending longer and longer periods in mental institutions, and Scott was fighting a losing battle against his dependence on gin. Out of the depths of his personal depression, Fitzgerald wrote this harrowing, haunting, flawed novel of the disintegration of a brilliant personality. Dick Diver promises to be a great psychiatrist. Immediately after the war, as his career is about to begin, he marries Nicole Warren, a rich, beautiful patient—because she needs him his love, his strength and his charm; because the Warrens have bought him; because he loves her. They establish a charmed circle on the Riviera, where for a brief moment they achieve the balance of happiness, quiet gaiety and control that they need for the health of each of them. Into this seeming paradise comes Rosemary Hoyt, the freshest of young Hollywood ingénues, and as Dick's attention wanders from Nicole, a crack opens in his control of self and situation. This is the real beginning of the story—the story of the crack-up of Dick and his marriage. The novel changes from idyll to nightmare, as we watch with horror Diver's self-destruction which neither he nor his creator can understand.

In his notes, Fitzgerald referred to Diver as a "spoiled priest," and the term has been properly applied to Fitzgerald himself. This is a highly autobiographical novel. Its weakness comes from Fitzgerald's inability to get outside of and see around his characters, as he managed to do in *Gatsby*, so that it is in some ways "a confused exercise in self-pity." Its greatness lies in its immediacy, in the effectiveness with which Fitzgerald makes us participate in the inexplicable, inexorable decay of the good doctor bought by the Warren money, taken from his profession and thrown into the rootless life of the leisure class where he is unable, of course, to get help when he needs it from those whom he had served in their hour of need.

GLASGOW, ELLEN. *Vein of Iron.* 1935. "It is only in the heart that things happen." This saying of Ada Fincastle's mother is the theme of *Vein of Iron*, a story of one woman's inner triumph over adversity.

The "plot" makes the book sound like sheer soap opera. The Fincastles are poor but proud—proud of their virtue and their Presbyterian heritage—long-time inhabitants of the Shenandoah Valley. Ralph and Ada are in love and would marry, but a scheming vixen traps him and carries him off, leaving Ada only her memories and her courage. One October Ralph returns, to say good-by before going off to war. His wife loves another now, but will not divorce him. Ralph and Ada, this time caring naught for community gossip, spend a few halcyon days in a mountain cabin—this may be all of living either of them is ever to have—and Ralph leaves for France, unaware that Ada will bear his illegitimate child (this part probably couldn't be in the soap opera). During the war the Fincastles move to Richmond, where they eke out a precarious existence, sorry to be away from their beloved Valley but happy within themselves, despite their hardships. When Ralph returns, now free to marry Ada, he is weak, ill, sour, unable to make a success in the urban business world; but they get along somehow, thanks largely to the Fincastle vein of iron in Ada, and eventually return to the Valley. But it isn't soap opera. It is one of the best, most solid novels of one of our few first-rate woman novelists.

HAWTHORNE, NATHANIEL. *The Scarlet Letter.** 1850. Hester Prynne, beautiful, passionate and proud, has borne an illegitimate child, Pearl, and is condemned by Puritan Boston to wear always, openly, upon her breast the scarlet A. In the forest on the outskirts of town she lives alone with her daughter, expiating her sin by good works among the townsfolk, but refusing to reveal her fellow adulterer. Roger Chillingworth, an old, misshapen physician, arriving from England, sees her on the pillory, recognizes her as his former young wife and vows to find and punish the man who had wronged them both. The pale young minister Arthur Dimmesdale fears to admit his guilt publicly, with the result that his conscience gnaws ravenously within him, and his preaching becomes ever more fervid and persuasive. Chillingworth fastens, as a leech, upon the failing Dimmesdale, and the hidden evil of both grows monstrously. Finally, after seven years, Hester and Dimmesdale meet in the forest, reaffirm their love and plan to take ship for new lands and a new life. But Chillingworth learns of this and will follow them. Unable, in any way, to escape his conscience and the consequences of his sin, Dimmesdale confesses from the pillory and dies. Thwarted in his attempt at revenge, Chillingworth lives on, a twisted devil. And Hester continues her life of good works, not happy, but almost content.

By general agreement one of the two or three greatest American novels, this is rich and subtle, yielding new pleasures and insights on every rereading.

HAWTHORNE, NATHANIEL. *The Blithedale Romance.** 1852. Like the real Brook Farm, Blithedale is a utopian colony to which Boston idealists and intellectuals repair to establish a new, good society different from their bad, conventional one. Through the narrator, a minor poet, Coverdale, Hawthorne takes a dim view of the reformist hopefuls. Hollingsworth, the hero and leader of the colony, plans to do good to people but is cold, heartless, unable to love his fellows. Zenobia, dark and passionate like Hester in *The Scarlet Letter,* finds her love for Hollingsworth greater than her zeal for reform, and, spurned, drowns herself. The pallid, clinging seamstress, Priscilla, by virtue of her very passivity, finally wins the broken Hollingsworth after he has realized the evil inherent in his single-minded reformism.

Far from successful as a novel, Blithedale is absorbing scene by scene, amusing in parts and tragic in others. Its interest lies in the semicomedy through which Hawthorne derides utopianism and by implication transcendental optimism; in Hawthorne's picture of the artist (himself?) as a prying, ineffective observer; in his hatred of the abstract, zealous idealist; and in his suppressed yearning for Zenobia, the exotic woman, instead of Priscilla, the proper sweet girl whom his Puritanism tells him he should prefer.

HEMINGWAY, ERNEST. *The Sun Also Rises.** 1926. Hemingway prefaces his first novel with Gertrude Stein's pronouncement and the sad stoical passage from Ecclesiastes from which he took the title: "One generation passeth away . . . but the earth abideth. . . ." The only surcease from drunken bickering in Paris bistros and at Pamplona's bullfight fiesta comes when Jake Barnes and Bill go up unto the mountains and breathe the clean air and fish in clear-running streams. But they must come down again to death in the afternoon, fist fights in the evening, Jake's sleepless tossing in a lonely bed at night and hangovers in the morning. Emasculated in the war, Jake cannot have Lady Brett Ashley, who returns his love but cannot resist sleeping casually with Robert Cohn, the self-pitying Jew, or going off with Romero, the pure young bullfighter. "You know, it makes one feel rather good deciding not to be a bitch. . . . It's sort of what we have instead of God," says Brett after she has decided not to hurt Romero more and wired Jake to come and take her back to Paris. "Oh, Jake . . . we could have had such a damned good time together." "Yes. . . . Isn't it pretty to think so?" Jake answers to end this novel of the lost, wandering children of the war to end wars. Hemingway's emptiness, his "nada," his frustrated search for the elemental values of simple decency that might remain after stripping away the false ones of a rotten civilization—and his famous hard, stripped, marvelously mannered style—all these appear in one of the most influential novels of this century.

HEMINGWAY, ERNEST. *A Farewell to Arms.** 1929. Instead of God, or country, or any of the abstractions like "sacred, glorious and sacrifice" (they "were obscene"), Frederic Henry has Catherine, in the novel that came after *The Sun Also Rises* but dealt with the forerunners of Jake and Brett as they were becoming "lost" in the war. Frederic's wound is in his knee, rather than his groin, and he can desert the army, making his "separate peace" with the Germans and finding true peace in his love for Catherine. But although they escape together to the white snows of Switzerland, they cannot escape their fate in a world which "kills the very good and the very gentle and the very brave impartially." They have to come down from the mountains for Cat to go to the hospital, and when both mother and baby die, Frederic is left alone to walk "back to the hotel in the rain."

Hemingway has found it possible here to affirm one positive value which he could not in the earlier novel: love. But the world, society, "They," won't allow love; Frederic Henry can find peace only outside society. For all the "realism" of its army dialogue and its war scenes and the superb retreat from Caporetto, the book is intensely romantic, with its simple opposition between the good individual and immoral society. Frederic Henry belongs to that long line of unpatriotic, irresponsible, innocent American heroes that runs from Natty Bumppo through Huck Finn to Holden Caulfield.

HOWELLS, WILLIAM DEAN. *The Rise of Silas Lapham.** 1885. Lapham's rise is moral: he succeeds by failing in business and leaving Boston society to return to his Vermont farm. In contrast to the Laphams, newly rich from Silas' paint business, are the Coreys, whose old money has been dissipated in dilletantism, travel and culture. Howells' comedy of manners sets the simple, crude Vermonters against the sophisticated, ironic Brahmins: the newcomers try to learn the correct Back Bay gestures; the Coreys try to learn to accept people who seem to them boors. In the end the Laphams give up their Boston climb because Silas will not accept the low ethics of the newer post-bellum capitalists.

Howells was a leader of the "realistic" revolt against sentimental, exotic, romantic fiction. The novelist's duty was to tell the simple truth about the commonplace life he knew and not flatter or titillate the passions. Though Howells believed in telling the simple truth, he knew that the truth was seldom simple, and his major characters are all a realistic compound of wise and foolish, strong and weak, kind and selfish. In his day the established genteel attacked him as dangerous and subversive because of his "subtle scepticism" and his refusal to idealize his characters (especially his girls—who seem highly idealized to us now). Today many find him pallid because he lacked what his friend Henry James called "the imagination of disaster." But his novels remain fresh and bright, polished re-creations of the more smiling aspects of late nineteenth-century American life.

HOWELLS, WILLIAM DEAN. *A Hazard of New Fortunes.** 1890. Whereas *Lapham* is essentially a comedy of manners, this story approaches tragedy and the social novel. Sprawling and uneven in contrast to the tight unity of *Lapham, Hazard* reflects Howells' bewildering experience with New York City—slums, strikes, socialism and violence—and his recognition that industrial capitalism of the 1880's was dimming rather than fulfilling the promises of American life. Old Dryfoos, the new capitalist, lacks Lapham's integrity. Ranged against him are the troubled, well-intentioned liberal editor, Basil March (a kind of Howells alter ego), the crippled, bitter Marxian socialist Lindau, who knows from experience the cruelty of the system and believes that justice can be obtained only by violence, and young Conrad Dryfoos, a pacifist Christian socialist in revolt against his father. In describing the problems of commercial journalism in the early days of a mass reading public, Howells gives an entertaining, enlightening, convincing account of many aspects of the middle reaches of the new urban society. He is less effective in depicting the struggle between labor and capital, for he wrote about labor as an outsider, albeit a sympathetic one. Compared with later "social novels," this is weak, inadequate. But it is written in

Howells' usual unobtrusive style which charms with its wit and wisdom; it is filled with a large cast of varied and well-observed New Yorkers; and in the shift from the quiet optimism of *Lapham* to the violence and pessimism of this, it shows how the logic of Howellsian realism led to an analysis of our social system and toward the naturalism of Crane, Norris, Dreiser, *et al.*

JAMES, HENRY. *The American.** 1877. Christopher Newman, having made his pile selling leather and manufacturing washtubs, "woke up suddenly sick of business . . . long[ing] for a new world," and sailed back across the Atlantic to discover it. "Long, lean and muscular," he sits in the Louvre with legs outstretched, staring vaguely at the dazzling pictures, and he records dutifully the number of chateaux and cathedrals he has passed through. Unmarried, he naturally thinks to cap his experience with a wife, who of course "must be a magnificent woman." Claire de Cintré, widowed daughter of the aristocratic de Bellegardes, is such, and the two would marry for love. Her family at first choke back their pride for love of the money Newman will bring them, but finally unable quite to swallow it, they forbid Claire to marry. Submissive, she agrees not to; but resentful, she takes herself to a nunnery. Newman finds the family skeleton—Claire's mother and brother had murdered her father—but discovers at the last moment that he cannot take the revenge he had planned and burns the evidence instead of publishing it.

James's second novel, *The American*, is at the same time more romantic and more realistic than his later fiction. The realism lies in the open quality of the book, the objective, external presentation of the characters, the sharp clarity of the Parisian scenes. The romantic quality appears in the simple melodrama, which James later avoided, and in Newman's grand gesture of renunciation. The interest lies partly in the book's freshness and simplicity, and partly in James's mythical-typical American and this early-James treatment of one of his major themes: the innocent betrayed by the "superior" society in which he seeks to gain education, culture, experience.

JAMES, HENRY. *The Portrait of a Lady.** 1881. A popular success, as few of James's novels were, this was also one of James's favorites, and many critics consider it his best. It contains most of his major themes and has some of the density of his later novels without their difficulties. James described it as the story of a young woman "affronting her destiny." Isabel Archer is brought from Albany to Europe by a rich aunt to obtain the advantages of Old World culture. With her American innocence, candor, charm and desire to "experience" everything, she attracts a string of suitors: the liberal Lord Warburton; Caspar Goodwood, the sturdy businessman who follows her from home; Ralph Touchett, who is sickly and can only admire her and persuade his father to leave her enough money to make her "free." Having refused to tie herself to any of these good men, Isabel finally marries the elegant Gilbert Osmond, an expatriated American living in Florence amid his collection of *objets d'art*. She marries him because she admires his impeccable taste and his apparent disdain for the world's vulgar opinion, and because she thinks he needs her money. She does not know that the "perfect," worldly widow, Mme. Merle, from whom she has been learning how to act in Europe, has suggested to Osmond that she would be a great prize, and that the two have "planned" her marriage.

The second half of the book consists of Isabel's discovery of the truth: about Osmond, Mme. Merle, the beautiful wide world of European culture and experience and her "freedom." Osmond cares only for "the forms" of social propriety. He has collected Isabel as he collects porcelain vases; he would use her as his property and as a rich mentor for his convent-bred illegitimate daughter, Pansy. The freedom of the innocent American had been specious; she had been caught in a web and seduced by fair appearances.

JAMES, HENRY. *The Ambassadors.** 1903. In another James novel, Newman was in his thirties and Isabel Archer in her twenties when they came to Europe searching for experience and found the cup bitter. Lambert Strether at fifty-five is sent as ambassador from commercial Woollett, Massachusetts, to rescue Chad Newsome from the evil Old World that has beguiled him into remaining, expatriated. Strether, to his and Mrs. Newsome's surprise, finds the cup bittersweet, if not wholly sweet, as Paris takes "all his categories by surprise." A man of culture and intelligence in Woollett, he discovers that in his careful, suspicious, moral life he has missed living; he has ignored the whole world of the senses and of delight in life which he finds in Paris. "Live all you can; it's a mistake not to," he says, in a passage James has pointed to as the core of the book. Beguiled, himself, by Paris and the "new" Chad and Chad's friend, Mme. Vionnet, Strether cannot bring himself to urge Chad's return to mother and factory and the Pocock girl he should marry. So Mrs. Newsome, the power off the stage, sends more ambassadors, incorruptibly American ones, to rescue Strether along with Chad.

The Ambassadors is in James's late manner: tightly constructed, carefully restricted to Strether's consciousness, involved in style as it is in thought. It is slow reading, to be sipped rather than gulped, and to be appreciated only by the few who are willing to pay in time, patience and attention for the rich rewards that come from reading James's subtle, complex, poetic late novels.

LEWIS, SINCLAIR. *Babbitt.* 1922. From the sudden success of *Main Street* in 1920, throughout the decade, Lewis was looked upon as the great American realist, telling his countrymen the hard home truths about themselves, so that it seemed fitting when in 1930 he was chosen as the first American writer to receive the Nobel Prize. Now he has faded, and we see him differently. As Alfred Kazin said, Lewis "was the bright modern satirist who wrote each of his early books as an assault on American smugness, provincialism, ignorance and bigotry; and ended up by finding himself not an enemy, not a danger, but the folksiest and most comradely of American novelists." *Arrowsmith, Elmer Gantry* and *Dodsworth,* like *Main Street,* are still of interest, as partial pictures of their times, but *Babbitt* alone retains most of its original power. What at first glance seems a searing indictment of the small businessman of "Zenith the Zip City—Zeal, Zest and Zowie," soon turns into a sympathetic, almost sentimental, portrait of the nice guy who has moments of rebellion but finally, like Tom Sawyer, is really one of the boys—and the boys aren't so bad after all. Lewis mocks Babbitt's Booster Club rhetoric, deplores his anti-labor, anti-alien 100% Americanism and derides America's Kiwanian, bathtub, Pierce Arrow, real estate operator civilization. He makes us feel the emotional, spiritual and intellectual poverty of Babbitt and his friends—no, Babbitt has chums and buddies, and his only *friend* is a misfit and a radical. But having led us to recognize Babbitt and his fellow citizens as "hollow men," and having made us feel we too are empty, he unintentionally takes it all back and shows them as somewhat silly, childish and pathetic, but basically good. Therein lies the horrible hollow of Lewis himself.

LONDON, JACK. *Martin Eden.** 1909. Romanticist and naturalist, socialist and protofascist, proletarian novelist and racist, a Marxist and Nietzschean, a preacher of the workers' revolution who made fortunes out of his hack writings, Jack London was an exaggerated symbol of the froth and contradictions of early twentieth-century American reformism. Whether, disciplining himself, he could have, out of his enormous gusto, his pity for the underdog and his visions of a better life, written first-class fiction, we cannot say. Certainly his zest for life gives to his least-bad works a power that keeps them alive—if largely as books for young adolescents; and just as certainly none rises above the subliterary level, except possibly the peculiarly tight and simple *Call of the Wild*. *Martin Eden* is included here not for its merits as a novel, but for its biographical interest and its picture of the time. Martin is Jack, and many of the events of his life are taken directly from the real life of the author. The story tells of able-bodied seaman Eden's attempt to educate himself in order to become a writer, to polish his manners in order to gain acceptance by the nice people of Oakland. Rejected by society while he is poor and struggling, he finds himself wooed when suddenly he becomes famous as a popular writer. Incensed at the hypocrisy of the unco guid, he in his turn rejects society and fame, and dives into the ocean. As a *Bildungsroman* this book belongs, superficially, to the major tradition of nineteenth-century fiction; as a story of the rise of a poor boy through hard, good works, it belongs in the Alger tradition; as a story of the hollowness of the dreamed-for success, once it is achieved, it belongs in the tradition of American protest fiction. Crude, overwritten, full of stereotyped characters and bloated rhetoric, it yet retains a simple power and is consistently interesting to those who do not demand that it be something it is not.

MAILER, NORMAN. *The Naked and the Dead.** 1948. "There damn sure ain't anything special about a man if he can smell as bad as he does when he's dead." That comment after the drunken platoon has looted a field of rotting Japanese bodies sets the tone of this fiercely bitter novel of the American conquest of a Pacific island in World War II. Mailer piles the dreary, deadly details upon each other with unremitting insistence: the monotonous, unimaginative obscenity of GI dialogue, the unrelieved hardships and horrors of the jungle war, the jealous maneuverings of the officers who are either stupid or fascist-minded, the frightful loneliness of each man in the society and the war he neither understands nor cares about, the misery of waiting and the futility of action when it finally comes. Some readers find the naturalism so heavy as to make the book almost unreadable. Others consider that Mailer presents the truth of war so unflinchingly as to make this the strongest of the recent antiwar novels. Closer to the early Dos Passos than to Hemingway, Mailer's attitudes are those of the 1930 radicals, his characters familiar stereotypes, and nothing in the book is new or surprising. But it is strong.

MARQUAND, JOHN P. *The Late George Apley.** 1937. Marquand is a writer of potboilers and best sellers, a master of the slick cliché, a real pro. His subject is Society, the old-moneyed and the *nouveaux,* and he skillfully exploits the popular yearning to live vicariously among the elite, much as Hollywood does. At the same time he has a kind of double vision, like Fitzgerald's if less intense: he sees and feels the grace and charm of the life of the rich and yet recognizes the sterility of their narrowly confined ways.

Among the four or five of Marquand's novels of manners that are of real merit the best is *The Late George Apley.* Eschewing the conventional plotting and the popular devices he uses in most of his later stories, he presents this account of a rich Bostonian in the form of a laudatory memoir by an unperceptive, uncritical friend. Apley is the head of a family which had come to Massachusetts in 1636 and soon became rich, honored conservators of the old traditions. A hard worker, careful with his money and his manners, intolerant of weaklings, non-Harvard men, recusants, labor organizers or foreigners—indeed of any who failed to share his values—Apley lives a life of stern duty and self-control. His momentary lapse into self-indulgence, when he falls in love with an Irish-Catholic girl, is promptly overcome by his proper marriage to a proper Bostonian. Only once or twice does he allow himself to question his ways and wonder if he is happy or really doing what he wants to do. But such questions are not relevant; the true Bostonian lives not for pleasure or self-satisfaction but to perform his duty. Of course George Apley is stunned and totally uncomprehending when his son John refuses to admit his responsibilities, gives up his Boston clubs, marries a divorcée—and finally goes to live in New York City!

McCULLERS, CARSON. *A Member of the Wedding.* 1946. The hot summer that Frankie (née Frances) Addams was twelve she spent mostly in the kitchen with Berenice, the colored cook, and her six-year-old cousin, John Henry West. It was "like a green sick dream" because she felt all alone, "an *I* person who had to walk around and do things by herself." Her mother was long dead, her father busy in his jewelry shop, the girls of last summer's club grown up and now excluding her from their whispered secrets. Her brother, away in the army, was to return and marry and leave her again, forever. One day Frankie decided how she could get out of her lonely misery: her brother and sister-in-law-to-be were really "the we of me," so she would join and go off with them. Immediately Frankie became F. Jasmine, put on her pink organdy, lipstick and Sweet Serenade, and wandered downtown, announcing to the unheeding and ununderstanding villagers that she was going away, for good, as a member of the wedding. In the Blue Moon, where she had never ventured before, the bartender gave her a cup of coffee and a beery soldier made a date with her for the evening, which she innocently kept to the shocked confusion of both. When the newlyweds went off by themselves after the wedding, Frankie "wanted the whole world to die." That night she wrote her father a farewell note and left him to take the two A.M. train north. But the police brought her back. By November John Henry was dead, screaming, of meningitis, and with her new friend, Mary Littlejohn, Frances was planning a trip around the world.

This is a cleanly organized, sensitively written story of the bewilderment of coming adolescence; at the same time, without any straining or overt symbolism, it is also a story of universal human loneliness and longing for "the we of me."

MELVILLE, HERMAN. *Typee.** 1846. A tale of two Americans' desertion of a whaler in the Marquesas, their flight across mountains into the green valley of the cannibalistic Typees and their escape back to civilization after four months in peaceful, timeless Eden, *Typee* was based on Melville's experience. It was the first South Seas adventure romance to be widely popular, but it was also attacked as untrue, immoral and unfair to Christian missionaries. On one level it is a realistic account of the hardships of a whaling voyage and the idyllic life of South Sea natives; as such it is straightforward, delightfully fresh and free of the agonized philosophizing of the later Melville. (*Omoo,* 1847, is a picaresque continuation; *White Jacket,* 1850, telling of his return voyage on a man-of-war, is more in his mature manner.) Anthropologists find his account of a tribe as yet untouched by the civilizing effects of commerce, Christianity and cruisers accurate in details but weak in interpretation. The heart of the story lies in the contrast between the driving, exploitative, harried nature of civilization and the pointless, lazy, happy life of the childish natives. Tom (the narrator) has a mysteriously diseased leg (not amputated as Ahab's was to be), and he is carried about by his friendly servant and guardian, Kory-Kory, and ministered to in all ways by the lovely Fayaway. But rational white Tom can't accept permanently the thoughtless black ways. Envying the natives their easy peace and the frivolity of their religion, he is yet horrified at their demands that he be tattooed. The more his leg (conscience?) hurts, the more he knows that he must be about his father's business, cost what it may. After several failures he finally escapes onto a visiting ship's boat, leaving Fayaway in tears on the shore and driving the boathook into the throat of the Typee who swims in heroic pursuit.

MELVILLE, HERMAN. *Moby Dick.** 1851. Captain Ahab sails on Christmas Day on the Pequod, implacably determined to find and kill the White Whale who had torn off his right leg when attacked by whalers out to fill their boat with oil for the markets. "Vengeance on a dumb brute" is "madness," protests his sensible, unimaginative first mate, Starbuck. But Ishmael (the narrator) and the rest of the crew join in "the fiery hunt," accepting Ahab's obsession as their own. After many chapters of realistic detail about the whaling industry, many Shakespearean soliloquies by the "grand, ungodly, godlike" Ahab and philosophical musings by Ishmael-Melville, and after Ishmael (the wanderer and outcast) has learned that he must keep his ties of love to his fellow men, the lonely captain meets Moby Dick swimming peacefully like a white god. In a futile fatal attack he carries to death with him all the crew of the Pequod except Ishmael, who had learned to love.

An epic of the American whaling industry, a parable showing the fate of the man who would stand alone and challenge God, the tragedy of modern man who trusts only in himself, a valiant defiance of the world's injustices—Melville's plunge into the depths is all of these things. Is the whale God or the embodiment of evil; is Ahab merely a madman wreaking his personal pique on the impersonal universe or a Promethean hero daring for mankind what we cautious Starbucks never will? "I have written a wicked book and I feel spotless as a lamb," Melville said. If Ahab's defeat is simply punishment of the proud man who challenges God, the book is good, not wicked. Clearly Melville sympathized with Ahab's rebellion against an oppressive, crippling (castrating?) authority. Ahab is Anti-Christ; Ahab is Everyman. In his frenzied, tortured musings, his sorrow, his hatred, his defiance, Ahab-Melville is the dark side of each of us.

NORRIS, FRANK. *The Octopus: A Story of California.** 1901. Stimulated by the novels of Zola, the reform spirit of the time and the vast spaces of California, Norris set out to write a three-part "epic of the wheat." This first volume (*The Pit* was his weak second, and he died before starting the third) survives as a period piece that still retains much of its force, though it scarcely ranks among America's "great" novels. Despite his incessant overwriting, Norris succeeds in getting an epic sweep in his depiction of the huge wheat ranches of the San Joaquin valley and the struggle of the farmers against the strangling tentacles of the railroad. The novel is crammed with a variety of characters—stock characters, mostly—from the suave railroad president and his unctuous agents, through the rich, proud ranchers, down to the tenant farmers, shopkeepers and railroad workers. Presley, the poet, comes to California to write an epic romance of the West, finds he cannot avoid engagement in the wheat growers' fight against railroads, and instead of a romance writes a propaganda poem (reminiscent of Markham's "Man with the Hoe") to tell the world of the realities of the West.

This is no proletarian novel, no story of how miserably the other half live. It is, accurately enough, an account of the war between big farmers and big railroads, the accompanying political and moral corruption and the incidental destruction of the weaker, poorer families caught between the opposing forces. More than anything, maybe, it is a story of violence: the violence born of the frontier and the West, of American capitalism and individualism, and of frustration and the sense of helpless futility.

O'HARA, JOHN. *Appointment in Samarra.** 1934. A descendant of Hemingway in his "hard-boiled" manner and of Fitzgerald in his careful documentation of place and time and his sharp observation of the minutiae of class behavior, O'Hara is journalist-turned-novelist whose first two novels—this and *Butterfield 8*—are his best. *Samarra* tells of the two last, destructive days of thirty-year-old Julian English, son of the leading surgeon in Gibbsville, Pennsylvania, himself a Cadillac dealer, leader of the country club set, "happily married" for five years. Drunk at the club Christmas Eve (1930 or 1931), he throws a highball into the face of Harry Reilly, for no reason except that he hates the Catholic's stale jokes and resents the fact that he had had to borrow money from Reilly. In less than forty-eight hours, having alienated friends and wife and recognized himself as an arrogant, drunken lecher, he staggers out of his empty home to his appointment, closes the garage doors, turns on the car engine, smashes the car clock with the Scotch bottle and drinks until the carbon monoxide has done its work. O'Hara neatly and cruelly peels the sophisticated skin off Julian English, and finds nothing beneath. In somewhat the same way, when we look under the wonderfully slick, expertly tooled surface of O'Hara's novels, we find it difficult to discover much in the way of heart or soul.

SALINGER, J. D. *The Catcher in the Rye.** 1951. Holden Caulfield is an urban Huck Finn, though more sophisticated, more conscious of the nature of his rebellion, more profane (the real Huck must in fact have used language Twain dared not print eighty years ago), and with the apparent advantage of a helpful, loving family. Like Huck, he can't stand school and the selfish, hypocritical society behind it. So, at sixteen, he runs away from Pencey Prep—he was being dropped anyway for grades—and *Catcher* is his account of his aimless three days in New York City. No raft, no river, no Jim for Holden; no escape from the society. He wanders alone through the city, unwilling to face his parents at home, unable to find anyone except his ten-year-old sister, Phoebe, from whom he can get understanding or sympathy. Where do the ducks go when the Central Park pond freezes in the winter, he keeps wondering, but no one shows interest in his question. No one cares about anyone but himself, and everyone is a phony pretending to virtues but having no values except those symbolized by long Cadillacs. But although Holden hates all for their phoniness, he also feels so damned sorry for them because they are really so unhappy. He would like to be a "catcher in the rye" and save the children as, running through the tall grass, they are about to dash unwittingly over the cliff—to save them from growing up. His last attempt to find someone he can love, respect and communicate with fails when he thinks that Mr. Antolini, an old teacher he is visiting, is making a homosexual approach to him. But was Holden right? Wasn't he too suspicious, too untrusting? How could Holden grow up if he continued to see everyone as phonies and refused to accept the covering grays of the adult world?

SINCLAIR, UPTON. *The Jungle.** 1906. Like *Uncle Tom's Cabin* and *Grapes of Wrath*, *The Jungle* has a kind of elemental simplicity and fierce honesty that makes it not only memorable but even readable long after the thousands of novels of social protest like it have been forgotten. Horrors pile on horrors in this tale of the victimization of Jurgis Rudkus and his Polish immigrant family in the jungle of South Chicago stockyards, fertilizer plants, steel mills and real estate operators. One by one Jurgis' family is picked off—by consumption, starvation, death in childbirth, prostitution, drowning—and the catastrophes stem, of course, from capitalist exploitation. Eventually Jurgis realizes that his misfortunes are the result of the unjust social system and that he must act toward society as an enemy. First, he fights it as an outlaw, a criminal. Then one night he wanders into a socialist meeting and emerges with a vision of a new world with liberty and justice for all workers.

Thus ends the tract. So nauseating was Sinclair's picture of the blood and filth of the slaughter houses that the socialist message which to him was the soul of the book was to readers then, as now, unconvincing and anticlimactic. Sinclair's outcry at men's inhumanity to men shocks and moves us today, even though the book touched the stomachs rather than the minds or hearts of Americans and led to reforms in the meat-packing industry which may have helped the consumers get less impure sausage but did nothing for the workers, with whom Sinclair was most concerned.

STEINBECK, JOHN. *The Grapes of Wrath.** 1939. In the perspective of two decades, this great crusading novel, the most popular and in some ways the best of the "proletarian" novels of the depression, seems to belong more with *Uncle*

Tom's Cabin than with the works of major contemporary novelists. That is to say that, though it is in some senses an outdated tract for the times, we can read it now with pleasure as a fable or folk epic. The story is of the wanderings of the Joads, driven from their native Oklahoma by drought, tractors and bankers, through the desert, to the promised land of California, where they fight the Philistines in the guise of land owners, state troopers and vigilantes. It is a novel insofar as it is packed with realistic details of the dustbowl thirties, the hardships of the trek west along U.S. 66, the miseries of migrant workers without a spot of land on which they can rest peacefully in rich California, the abortive attempts of labor leaders to help them organize and gain a living wage, the cries of "red" used to divide the dispossessed against each other. Herein it is a major muckraking novel, more sophisticated than *The Jungle* but belonging to the same genre. But its continuing interest lies mainly in its mythical quality, derived from Steinbeck's romantic treatment of his Joad family, who symbolize the "common people," earthy and crude but fundamentally decent, heroic in their persistent efforts to survive. They are the chosen people, the pioneers, the salty salt of the earth, and their truth goes marching on.

STOWE, HARRIET BEECHER. *Uncle Tom's Cabin.** 1852. Known about by almost everyone, read by almost no one now, *Uncle Tom's Cabin* is a part of American folklore. A bad novel in every way—melodramatic, sentimental, unbearably pious, absurdly exaggerated in its stiff character portrayal—we are inclined to dismiss it as an outdated propaganda piece and a symbol of the naive emotionalism of nineteenth-century readers in America and Europe. It is all of these things. But, miraculously ("God wrote it," Mrs. Stowe said), it transcends its limitations and in its very simplicity takes on some of the quality of the legend or fairy tale. By virtue of their most unrealistic qualities—their comic-strip characteristics, one might say—heroic Eliza, sweet little Eva, mischievous Topsy, the saintly Uncle Tom and Simon Legree the ogre—all these live in myth. This is one of those books that old and young, sophisticate and semiliterate can read together—responding to it not in different ways but as a great work of the folk imagination. We will be poorer if the day comes when it is no longer read and lives instead only as a story to be summarized for children and an event to be mentioned among the causes of the Civil War.

WARREN, ROBERT PENN. *All the King's Men.** 1946. Warren's best novel, this is also one of the most sophisticated and intricate American novels of the past two decades—marred only by what some readers consider its overly patterned, overly literary style and form. If at first glance it appears to be a political novel, we soon recognize it as basically a philosophical, or even religious, novel. The story is told by Jack Burden, Governor Willie Stark's personal assistant. He relates Stark's rise from idealistic country bumpkin to cynical political boss and demagogue, and Stark's clash with the old families. In the end Willie is assassinated by Adam Stanton, Jack's boyhood friend and brother of the girl Jack had loved, and lost, and finally wins again. Adam and Willie represent "the man of idea . . . and the man of fact, [who] were doomed to destroy each other, just as each was doomed to try to use the other and to yearn toward and try to become the other, because each was incomplete with the terrible division of their age."

The political story is an exciting exposé of the harsh realities of Kingfish Huey Long's Louisiana politics. The important story is of Jack—who was both a philosophical idealist, having learned in college that nothing was real or true except as you thought it, and a determinist believing all life was merely a "Great Twitch" and no one was responsible for anything because everything happened just as it had to happen. The experience of Willie, who dies saying, "It might have been different," jolts him out of these two irresponsible positions. At the end he has learned that we are all members one of another, that we must accept our own guilt and admit the inevitability of evil and that he must come back to the world of action to struggle, consciously and conscientiously this time, "in the agony of the will and the awful responsibility of Time."

WEST, NATHANAEL. *Miss Lonelyhearts.** 1933. West's bitter, savage, surrealistic novels, written during the thirties, are more akin to the experimental work of the twenties and the avant-garde writing of the fifties than to the familiar protest fiction of the depression decade. Satires on contemporary American society, his books make their points by means of slashing, extravagant humor and outrageous grotesqueries. We admire their daring, brilliant exaggerations without being able to identify ourselves with the characters. But if his people are not believable, they and their violent thrashings are unforgettable.

The Day of the Locust (1939), set in Hollywood, is really a novel of the American people *in extremis,* who, fed on a newspaper diet of "lynchings, murder, sex crimes, explosions, wrecks, love nests, fires, miracles, revolutions, wars," in their boredom and their frustration seek greater and greater thrills less and less vicariously, but always meaninglessly. *Miss Lonelyhearts* is tighter in construction, more pathetic, more compassionate—more horrible. "Miss Lonelyhearts" writes a column of advice to the lovelorn for a totally cynical, nihilistic editor, Shrike. What began for him as a joke suddenly becomes serious, deadly, as Miss Lonelyhearts recognizes that the letters he gets are genuine appeals for help, which he cannot give, but which he can no longer bear to treat frivolously, with tongue-in-cheek sentimentality. Now, seeing himself as the suffering servant, he takes it upon himself, sacrilegiously but humbly, to become a savior. In the end he goes to meet the nasty cripple he had cuckolded; he "would embrace the cripple and the cripple would be made whole again, even as he, a spiritual cripple, had been made whole." The cripple, misunderstanding and struggling to escape the unwonted embrace, by mistake shoots Miss Lonelyhearts dead.

WHARTON, EDITH. *The House of Mirth.** 1905. The "great gilt cage in which they were all huddled for the mob to gape at" is the world of Fifth Avenue-Katonah-Tuxedo Park society near the turn of century—the society of Ward McAllister—lavish balls, bridge for high stakes, yachts, adultery and gossip sharp as a knife in the back. It is a society without tradition, culture, function, morality or responsibility, in which nothing counts but money and appearances. Born into it, but pushed to the fringes when her family lost its money, the beautiful, charming, sensitive but impecunious Lily Bart struggles to snare a husband with sufficient money to ensure her position. She yearns to escape to freedom and "the republic of the spirit." She recognizes that she can if she will, that the cage door "never clanged: it stood always open." But she cannot resist the glitter, the dream of conspicuous comfort. So she lives a life of lies and increasingly blatant and increasingly futile maneuvers. This world contains no place for the generous, the gentle or the decent, and because Lily can neither ruthlessly stamp out every spark of conscience nor fly for freedom out of the gilt cage, she is pursued and finally caught by the Furies. A novel of manners, in the realistic tradition, outside the mainstream of American romantic fiction, *The House of Mirth* is a tragedy that almost attains greatness.

WILDER, THORNTON. *The Ides of March.** 1948. Although for over three decades his plays and novels have been both popular and critical successes, Wilder is seldom recognized as one of America's major contemporary authors. One reason for this is that his works have been varied, experimental and difficult to categorize; another, that his tone has been what one can best term "classical," and thereby almost alien. *The Ides of March* is representative Wilder. It is a "historical novel" about the assassination of Caesar, but not at all like conventional American historical novels. Although the sex, intrigue and violence of the usual swashbuckling romance are here, they are so muted, so adroitly presented, that we accept what we would otherwise reject. Because the material is given entirely in the form of imaginary, very specious documents—letters, journals, police reports, secret political memoranda and public pronouncements—the book makes unusual demands on the reader, forcing him to reconstruct the scene and the actions himself, with the result that he suspends his disbelief in the reality of the story much more willingly than he otherwise would. Though Caesar's problems are particular, peculiar to his time and place, we recognize them as universal: the problems of political maneuvers, of the isolation of the man with sole responsibility, of the potentialities and dangers of power. But for all its evident merits the book finally disappoints somewhat; we find we are not truly engaged and that what promised to be great proves to be merely good. This suggests why Wilder is seldom considered a major author. We enjoy and admire his work; we recognize and applaud his skill. But the machinery always creaks just a bit, and we find ourselves observers rather than participants; to Wilder's coolness, common sense and philosophical detachment we respond with our head rather than our heart.

WOLFE, THOMAS. *Look Homeward, Angel.** 1929. Wolfe's "novels" are rather arbitrarily collected passages from his gargantuan outpouring of personal, poetic reminiscence. One might almost as well list any one of his books here, for despite changes in scene and in the name of the central character, the temper and the themes remain much the same. Wolfe is the perpetual adolescent, the Ur-romantic, insatiable in his desire for experience—all experience, any experience—continually overwhelmed by his feelings of joy and despair, revelling in sense impressions, pouring forth his extraordinarily detailed recollections of the misery and grandeur of life. *Look Homeward, Angel,* his first novel, is a re-creation of his Asheville, North Carolinia, childhood and his college years at Chapel Hill. Eugene Gant suffers from the wild warfare between his father—wanderer, dreamer, drunkard, artist *manqué*—and his mother—practical, shrewd, acquistive. He quivers at the cruelties of the petty dramas among his townsfolk; he is miserable as the sensitive soul among the university philistines; he reads and dreams and awakens to the greatness of his destiny as he leaves for the North and Harvard. Ah lost, lost, lost, cries Wolfe, throughout all his books, as he and his fictional alter ego wander over America and Europe in search of the security and certainty that no man can find. The mature reader may prefer less rhetoric and breast-beating, greater control and compression. But Wolfe remains probably our greatest poet-novelist of youth, and as such can still speak to anyone who has not totally thrown off his youthful dreams and emotions.

WOLFERT, IRA. *Tucker's People*. 1943. Written in the thirties, this is one of the few depression novels of protest that still retains its original force. Ostensibly a story about the numbers racket in New York City—and as such it is informative, carefully detailed, consistently interesting and convincing—its significance lies in its explicit suggestion that this illegitimate business is in essence no different from the legal and "respectable" businesses which determine the pattern and the spirit of our civilization. Tucker is the boss, the organizer and manipulator, and his "people" are all those who work for him, willingly and perforce—and the reader is meant to feel that we are *all* Tucker's people. Without exception the characters are frightened little people, even when they pretend to be big, strutting proudly, shouting loudly and flourishing their guns or their fists. Tucker is in reality like all the rest, except that he is smarter, stronger, and therefore more dangerous when his security is threatened. All are caught in a system they cannot escape from; they can "succeed" only by controlling, through fright, those beneath them, while they in turn are intimidated and controlled by those above. All want to love and be loved—or once did. But in this society their natures are inevitably perverted. As it was with Bauer, "so it was with all the people he knew. His natural self loved them or was willing to be at peace with them. Fear forced him to love no one and nothing and did not allow him to live at peace with anyone. The best the business world permits the fearful man is an armed truce."

WRIGHT, RICHARD. *Native Son.** 1940. America's native son, Bigger Thomas, is a Negro who refuses to adopt his mother's Uncle Tom ways. The only alternative he can find is hatred of the white society which had condemned him and his fellow blacks to permanent, penniless inferiority. Seething with ill-repressed desires for vengeance, and frightened at the impulses he feels, he takes a job as chauffeur in the wealthy Daulton family. The first night he drives Mary Daulton on a date with a Communist who is working to end racial discrimination, but the two whites simply bewilder and worry Bigger by their insistence on treating him as an equal. When he takes Mary home, she is so drunk that he has to carry her to her room. There, when he hears her mother calling, in a confused effort to prevent being discovered, he accidentally smothers her. He is eventually caught, as a white mob screaming for retribution helps to comb the city. At the trial his attorney argues that Bigger should not be held responsible—the whites had made him what he was; their hatred had caused his hatred and fear; they were fully as guilty as Bigger. But he is condemned and sentenced to death.

The story follows one traditional form of the naturalistic novel: the protagonist is forced, by internal and external pressures he can neither understand nor control, to commit a crime against the society which had molded him; the trial demonstrates that society rather than the individual is responsible; the criminal protagonist is not villain but victim. Within this convention, Wright develops a story that is both lurid and convincing. An excellent novel in its own right, this is also one of the best studies of the American racial dilemma, largely because of the acuteness of Wright's analysis of the psychology of the dispossessed, frightened, resentful, violent Negro.

BRITISH FICTION

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AUSTEN, JANE. *Pride and Prejudice.** 1813. This bright, good-humored book deals with the mildly irrational behavior of a family in a small English town. Elizabeth Bennet, the witty and playful one of five daughters, and Fitzwilliam Darcy, a haughty and wellborn young man, regard each other with hostility at their first meeting. A series of mistakes and misunderstandings keeps them at odds; they share alternately in the pride and prejudice of the title. Elizabeth is handicapped in having a thin-minded mother and three younger sisters, one of whom is a pompous poser and the other two silly uniform-chasers; Darcy justifiably hesitates at marrying into such a family. But as they learn each other's true character, Elizabeth and Darcy revise their erroneous first impressions. Darcy proves to be very generous and virtuous. The book is uneventful, the action and excitement being supplied by the interplay of character. The people are so human that they are dated only by their speech, dress and environment; otherwise they are of any time. The author has great knowledge of her people and gives us an array of fascinating secondary characters, among them Mary Bennet, an esthetic bore; Lady Catherine, a purse-proud bore; and Mr. Collins, a foolish bore. She exposes the foibles of her little world gently but firmly and does it with admirable detachment, never intruding herself.

BRONTË, EMILY. *Wuthering Heights.** 1847. In this powerful story set in the wild Yorkshire moors, the ferocious passion of Heathcliff and Catherine personifies the "wuthering," the buffeting of the northern storms. There is intensity but little happiness in this tale of deliberate mismatings; Catherine Earnshaw chooses the socially acceptable Edgar Linton, and Heathcliff, for revenge, marries Edgar's vapid sister, Isabella. After Cathy dies in childbirth, Heathcliff lashes out at everyone; the author creates a great and consistent character for whom the world is void, who in his misery proliferates misery among the various offspring. He battens on vengeance as an escape from the abyss of a world without Cathy. His love for her reaches past death, and the book ends on a note of mystic, even supernatural, union. The author is thorough and bold in painting the violence and turmoil in the lives of her characters, sensitively highlighting their moods with her landscape background which has the force of a character also. One of the strange (but not unpleasant) elements is a Never-Never Land quality: although there are some adults here, those who were children at the beginning of the book remain children always—brutal but innocent and beautiful children.

BUNYAN, JOHN. *Pilgrim's Progress.** 1678. The first part of this novel is more vivid and more popular than Part II, the journey of Christiana (written in 1684). Bunyan probably first conceived this book while in prison (1660–1672) for unauthorized preaching; in his refusal to give up his nonconformist preaching, even in spite of the sympathetic urging of his judges, we find the motivation which makes this book the greatest of its kind. Christian's lifelong journey to the Celestial City is beset with the same dangers which beset Bunyan in his life, as biographers tell of it and as he himself tells of the early part of it in his "spiritual autobiography," *Grace Abounding to the Chief of Sinners* (1666). Describing a Puritan rather than a Catholic pilgrimage, *Pilgrim's Progress,* lean but solid in its Biblical prose, inevitable in its purpose, homely and convincing in its allegory, gives us a brilliant series of character sketches and a consistently maintained level of emotion. In a gallery of spiritual types who are Christian's neighbors, we find our neighbors. Bunyan gives us piercing insight into human nature (nor is it exclusively Puritan human nature) working out its salvation sometimes with more diligence and sometimes with less, but always working. Christian is always human; his anguish, hope and joy are so universally presented that we share them easily. Struggling in the mud of the Slough of Despond, calculating the risks of fleeing or standing and facing the fiend in the Valley of Humiliation, sighing bitterly, irresolute and trembling, in the Valley of the Shadow of Death, gasping desperately for breath in the Deep River, thrilling with relief and gladness at the opening of the Golden Gates—all have the immediate quality of the familiar or the easily imaginable. Tedious though the doctrine may be in places, the picture of humanity is well worth the effort of reading; one can always skim over the occasional entanglements.

BUTLER, SAMUEL. *The Way of All Flesh.** 1903. To anyone not aware that this book is largely autobiographical, nothing is lost; the satire is just as biting. Butler whips Victorian hypocrisy and smugness and challenges all the frothy values, leading his hero, Ernest Pontifex, ultimately to repudiate everything he had himself rejected. The chronicle of Ernest's father and grandfather with which the book begins sets the pattern: Theobald Pontifex has his spirit beaten out of him by a father determined on a theological career for him. Theobald learns his lesson so well that when the time comes to guide his son, Ernest, he tyrannizes him as he had been tyrannized by *his* father; he can conceive of no other way of life. Self-righteousness, narrowness, smugness all give an unattractive color to the sanctity professed by Theobald. Ernest is made of better stuff, however; his good heart leads him into foolish mistakes, and punishment doesn't harden him. He remains candid and innocent, putting his trust in rogues and cheats. A stay in prison gives him slightly clearer vision, and he rejects his sanctimonious parents as fetters against growth. A quixotic marriage, thankfully to a bigamist, almost sinks him, but his kind, solid godfather and a very large inheritance help him to rise a surer, stronger person who vigorously fights the values of his father. His independence is a questionable one; Butler may be commenting wryly that one is either a Victorian or an anti-Victorian. The moral, carefully begun with the long introductory chronicle of the Pontifex history, is that in the normal course of events a Victorian father will create a Victorian son. Ernest's escape makes a serious breach in a hallowed plan.

CHESTERTON, GILBERT KEITH. *The Man Who Was Thursday.** 1908. This whimsical-serious book, called a "nightmare" by the author, hovers between dream and reality. Like most of his novels, it is built upon a paradox. Gabriel Syme, a poet turned undercover agent, schemes his way into the Central Anarchist Council where, as one of the six members, he is known as Thursday. One by one, the other five reveal themselves also to be policemen. United against Sunday, the larger-than-life-sized chief of the Council whom they consider the epitome of chaos and evil, they come to realize after a relentless chase that he is the epitome of all things good in the universe—that he was, indeed, the one who assigned them, as policemen, to root out anarchy. The contrasts of anarchy and order, of destruction and creation, are used to show that order is achieved not by placidity but by suffering, that the struggle for order is as vigorous as that for anarchy. Each of the "anarchists" is a complete idealist, each a man of good will; each discovers that man fulfills himself in his active search for and defense of order.

COLLINS, WILLIAM WILKIE. *The Moonstone.** 1868. This first English detective novel, narrating the theft of the Hindu diamond (an inside job), is still a thrilling and suspenseful tale, with Sergeant Cuff as one of the most capable forefathers of detectives. Six people, all involved in the theft or in its consequences, tell different parts of the story, at the same time exposing their characters. These character studies are as interesting as the events revealed, and the humor of the author is rich and engaging, especially towards the pious Miss Clack and the Robinson Crusoe-worshipper, Gabriel Betteredge. The romance of Franklin Blake and Rachel Verinder is tightly linked to the theft, and the author fills out his plot effectively by keeping us worried about their future. Although the machinery creaks slightly here and there ("But *first* let me tell you about . . ." and Hindus circulating freely), most of the devices of the modern whodunit originated here: infallible predictions by the sleuth, letters from the dead and skillfully handled red herrings.

CONRAD, JOSEPH. *Almayer's Folly.** 1895. Although Conrad's earliest novel lacks the complexity and tragedy of his later works, its very simplicity is appealing. It has a magical quality of evoking the Malay jungle, whose persistent lushness slowly breaks down the nonnative and his works. It is the pathetic story of Almayer, who dreams always of escaping the East, of finding a river of gold which will enable him to take his daughter, Nina, far from his surly Malayan wife and the tiny Borneo outpost where he has spent twenty years. Nina, contrary to his plans, gives her love to Dain, the Malay chieftain who was to be his agent in discovering the gold; her Malay blood wins out—Conrad's sympathy with and admiration for the Malays is constant—and she renounces her father's culture. Almayer, always ineffectual and weak, suffers total defeat at losing her and wastes away in his improbable, half-completed house which the natives call "Almayer's Folly."

The intrigues of Malays, Arabs, Dutch and English, and the series of near escapes make an exciting plot.

CONRAD, JOSEPH. *Victory.** 1915. Axel Heyst, living alone and withdrawn on his island in the Malay Archipelago, involves himself in two deeds of mercy, the more important being his rescue of the friendless girl Lena from her persecutors. Through her he grows, slowly learning to take a part in life, but too late. Her foiled admirer, the swinish hotelkeeper Schomberg, directs a trio of malignant, amoral villains to Heyst in search of nonexistent riches, and when the crisis comes to his transient Eden, Heyst is incapable of real action because of his scornful rejection of the world and of the measures necessary to deal with evil. Lena, hoping to win his unreserved love, sacrifices herself in action against the evil. Her victory, a great personal one, has no tangible rewards: she dies and Heyst chooses to follow. The author's intention was to make the reader see and feel the story; he succeeds at it, achieving an intensity of character and a chain of motivation which compel belief and invite the reader's involvement. His storytelling techniques of giving the events from several points of view and shifting events out of their chronological sequence make the reader feel all the desperation that Conrad intends him to feel. In her selfless love, Lena is one of the beautiful characters of fiction.

DEFOE, DANIEL. *Moll Flanders.** 1722. Like *Robinson Crusoe* and most of Defoe's "romances," this book professes to be autobiographical. The full title is a miniature table of contents: "The Fortunes and Misfortunes of the Famous Moll Flanders, Who was Born in Newgate, and during a Life of Continued Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest, and died a Penitent, Written from her own Memorandums. . . ." Defoe, also a genius at survival, pretends to instruct us in how to avoid pickpockets and scoundrels, the events of the novel standing "as so many warnings to honest people to beware of them." But the real point of the book is the searing irony of Moll's struggle to rise by any means to a safe, comfortable and respectable middle-class position. Calculating in love, calculating in thievery, she has many delusions about herself, the ultimate being that the end justifies the means. Defoe allows Moll always to speak for herself, voicing her righteousness, explaining the necessity for being "temporarily" wicked. Sterile as her morality is, she nevertheless permits herself an occasional flash of intense self-awareness—which she must promptly forget in order to survive in the jungle of her times. And so consistent is the author's picture of his self-deluded heroine that some readers mistakenly identify Defoe with his creation, ascribe Moll's morality to him. We may assume, however, that if we can spot the irony, so could Defoe.

DICKENS, CHARLES. *David Copperfield.** 1849–50. The miseries of childhood and the orphan's search for love and acceptance make this one of the most poignant novels. It is also one of the most warmhearted novels because for every bad angel in David's life there is a good angel. Rich and gratifying in details, it probes a score of vivid characters whose lives continually cross. People are divided into lovable and detestable, but there is room for both because the writer, the mature David, shows his life as a child's-eye view of the world, and the child accepts everything as belonging. David's gentleness—his outstanding trait—pervades both childhood and young manhood, and he does not whip those whom the reader would gladly see more miserable. Mr. Creakle does not fall but succeeds; creepy Uriah Heep schemes on although in prison; even the seducer Steerforth (archvillain) is interceded for by the savage and bitter love of Rosa Dartle. The lovable characters who are the antidotes for evil win us: Micawber the blustery; Miss Betsy Trotwood, the donkey-chaser with the tender heart; Mr. Dick the simple; Peggotty, the mainstay of little David and his childlike mother; Peggotty's brother, the savior of Little Em'ly; Agnes the faithful. Dickens gives us a whole world with most of humanity in it.

DICKENS, CHARLES. *Great Expectations.** 1860–61. In a story of sometimes excruciating suspense, the author deliberately misleads the reader. Pip, the narrator, looks back at himself, a boy whose "great expectations"—hopes of inheritance—come to nothing, a boy whose maturity is hard earned. He learns the difference between gratitude and ingratitude, between true gentility (the "coarse" Joe Gargery) and the mere appearance of it (himself, a polished gentleman) and undergoes the trial of snobbism from which he emerges chastened and purged. His love for Estella, the Snow Queen created by the eccentric Miss Havisham, is the greatest of the illusions to which he succumbs. Irony, carefully veiled, peeps from every corner of the book whose chief point is perhaps a powerful indictment of the illusion which encroaches on reality. The symbols are many: Jaggers, the lawyer who knows everything but who wears ignorance like a coat of mail; Wemmick, his clerk, whose home (a fake castle) is separated from the world by a fake drawbridge; Estella, the figure of beauty incapable of human warmth; Miss Havisham dressed in bride's clothes, living always in the moment of her jilting; Abel Magwitch, the source of benefits which turn to ashes in the mouth of the receiver; and Pip himself, blacksmith by trade and gentleman by aspiration. With the inevitability of clockwork, Dickens destroys illusion and changes turbulence to calm. The task is formidable, but the author is highly successful.

DODGSON, CHARLES L. (LEWIS CARROLL). *Alice in Wonderland,** 1865, and *Through the Looking-Glass,** 1871. These two books with their multitude of well-known characters and charming parodies were written to please children but have long since been expropriated by the adult world. Alice, in pursuit of the White Rabbit, tumbles down the rabbit hole, runs a Caucus Race to dry off after getting soaked in a pool of her own tears, meets the Duchess who finds a moral in everything and the Cheshire cat whose grin lingers after he has vanished; she tries to have tea with the Mad Hatter, the March Hare and the Dormouse, plays croquet with flamingoes for mallets and hedgehogs for balls, meets the Mock Turtle and the Gryphon. Trouble at the trial of the Knave of Hearts (accused of stealing tarts) brings her dream to a close. The action of the second book begins when Alice discovers the backwards-land behind the mirror. All the adventures here are presented as moves in a real chess game, which Alice ultimately wins. The best scenes are her encounter with Tweedledum and Tweedledee, who recite for her "The Walrus and the Carpenter," and her memorable discussion of language and logic with Humpty Dumpty. She becomes Queen Alice upon reaching the last square of the chessboard-landscape and is dined by the Red Queen and the White Queen. The exasperating dinner ends with her shaking the Red Queen; she awakes, shaking the kitten she had been talking to when she fell asleep.

The "nonsense" of these books is of course not nonsense at all, but a combination of dream logic and children's logic. Everything is filtered through the candid, naïve imagination of a sensitive child who, unlike adults, takes all questions literally as well as the consequences of those questions. By the example of Alice's analysis of her environment, the reader is gently led to inquire into cherished truths, frequently mere prejudices. Alice's recurrent confusion in the face of the slightly out-of-focus logic of Wonderland should stimulate confusion in the adult reader. Her brightness makes her one of the delightful children of literature.

ELIOT, GEORGE (MARY ANN EVANS). *Middlemarch.** 1871–72. Subtitled "A Study of Provincial Life," *Middlemarch* has frequently been compared to *War and Peace:* it has the same great range, and in the same way the actions of each character make ever-widening ripples which eventually touch all others. The lives of many people, high and low, are analyzed closely and compassionately; the author's serious view of life leads her into the depths of character, and we learn them fully. The result is reality with no tricks and no surprises. The marriage of the high-minded Dorothea to the middle-aged scholar, Casaubon, ends in disillusion. The marriage of Dr. Lydgate to the querulous, extravagant Rosamond slowly drains him of ambition and intensity. But pathos is excluded because both Dorothea and Lydgate are the victims of self-deception. The ignoble and the unworthy are explained rather than punished: Casaubon's jealousy of Will Ladislaw, Rosamond's drive for upper-class wealth and status, the hypocrite Bulstrode's frenzied attempts to avoid exposure, Fred Vincy's hope of inheritance—nowhere is the author abusive or censuring. The effect of the imminent Reform Bill on everybody in Middlemarch is a unifying element; together with other themes, it provides the basis for an occasional lecture by the author. Her style, however, is so vivacious and keen that the lecture makes an almost refreshing pause in the narrative.

FIELDING, HENRY. *Tom Jones.** 1749. One of the tightest of novels, this "history" of the foundling Tom is crammed full of lively characters, incidents and accidents. After a brief sketch of Tom's infancy and boyhood, it settles down to his twenty-first year. Through the machinations of the villain Blifil, Tom must leave the home of his protector, Squire Allworthy (even worthier than his name tells), and his dear beautiful Sophia, daughter of that most famous compleat huntsman, Squire Western. Tom spins in a whirlpool of wild adventures and encounters, his good heart and robust good nature buoying him up as his indiscretions—women and he are mutually irresistible—drag him under. Strangers and acquaintances pop up like the Ghost of Christmas Past, succoring or thwarting him according to their role in the scheme; their presence and actions, however extravagant, are always believable. *Tom Jones* has the complexity, but also the reliability, of a railroad timetable. Although the untangling of the many threads becomes rather frenzied at the end, everything is settled. All who deserve happiness (and even some who do not) get it: Tom's true and estimable origin is revealed, and after vowing eternal fidelity to Sophia, he is accepted by her. Fielding's warmth, level-headedness and cheerfulness keep the reader cheerful even through his sage, gentlemanly comments on art and life which pepper the narrative and fill a chapter introductory to each of the eighteen main divisions.

FORSTER, E. M. *A Passage to India.* 1924. This is a drama of cultures that cannot meet. The atmosphere is one of frustration and misunderstanding: the British are guards, and the Indians feel at best like trustees. Communication, where it does exist, is imperfect. Proportion and good will are absent; the tensions between rulers and ruled forbid them. Behind the façade of government and religion, there is only the pathetic scene of men erecting barriers between themselves. Adela Quested, forced to choose between loyalty to her class and justice, finds the courage to understand and choose wisely only when she responds to the mysteries of India. Dr. Aziz, like the other educated Indians of the book, is torn between allegiance to his heritage and his desire to be accepted by the British overlords. Mrs. Moore, receptive to the soul of India only because she is not partisan, is too tired and detached to tell of it and is ultimately crushed by it. Mr. Fielding, most favorable toward Indians, is rejected finally because he is not Indian.

Forster's point is that there is as yet no passage to India. The contrasts are too great: India, symbolized by the awesome Marabar caves and the great birth festival of Krishna, is brooding, fecund and God-oriented; British colonial officialdom, desirous of being God, is capable only of sterile formality and correctness at any cost. Forster, with much insight into the problems, fears and pettiness of the factions, poises above everyone the mysticism of India, personified by Professor Godbole; it is profound enough to contain all conflicts and to reconcile them at its calm center.

GREENE, GRAHAM. *The Power and the Glory.** 1940. In this exciting manhunt, the quarry is the "last priest" in Tabasco during Mexico's most violent anticlericalism. Suspense is created and the action advanced by concurrent events in the lives of minor characters with minor tragedies. Lacking confidence, ineffective as a priest, sin-ridden and apparently completely unworthy, this whisky-priest is Christlike in his mission. Several times (the last time fatally) he rejects escape; he returns from safety, walks knowingly into a police trap to minister to a dying gangster who refuses his service. He is caught only because he obeys his despairing conscience; always grudging and joyless, he is forced by his instinctive godliness. Terrified of death, he still does all he can—depressingly little. The author makes him impotent in every phase of his mission, frustrates him utterly. It is perhaps an earthly purgatory which refines him of his sins. The story is a parable complete with a Saul of Tarsus, a Judas, a Magdalene, a Gethsemane, even a Harrowing of Hell. The priest is far from a Christ, but he is truly Christian. Faith, however, is all the author gives him. Although he dies in anguish, we feel his goodness and have more certainty than he has about his value.

HARDY, THOMAS. *Tess of the d'Urbervilles.** 1891. Although only a peasant remnant of a noble family, Tess Durbeyfield is far nobler than the fake d'Urberville, Alec. Guileless, she is seduced by Alec and hates him forever. Her subsequent life as a dairymaid is idyllic—Hardy places her in his beautiful Wessex country—until Angel Clare falls in love with her. Guilty about her past but fearing to lose his love, she marries him. When, on their wedding night, Angel confesses to a similar lapse, she forgives him, confesses her sin and is rejected for her "impurity." Her family's misery and Alec's hounding lead her to become his mistress. When Angel finally admits his love and regrets his cruelty, he finds her in that situation; in torment at his twice being the cause of her losing Angel, Tess kills Alec. She and Angel have a few blissful days together before she is caught.

Hardy subtitled this "A Pure Woman Faithfully Presented"; Tess is truly that. Direct, honest as her flesh lets her be, she is a stark, simple contrast with both the scheming Alec and the sentimental Angel. Victim of an almost unavoidable error and of the torturing circumstances which Hardy conceives to be man's lot, she finds peace in killing Alec. That choice is, paradoxically, the final expiation of her guilt which brings her back to innocence.

HARDY, THOMAS. *Jude the Obscure.** 1895. The book is terrifying in the doom that Hardy heaps on Jude; it is a story overloaded with bitterness of a man with false hopes who lived in misery and died in misery. Jude Fawley succeeds at nothing. Ambitious for an education, he is instead trapped into a marriage with the coarse Arabella. After their separation he falls in love with his brilliant, neurotic cousin, Sue. His body triumphs over his ideals at every turn: he rejects his ministerial studies to live with Sue, in defiance of convention and Church—a daring theme for Hardy's time. They are happy briefly, until poverty creates fresh misery: their unmarried state turns employers and landlords against them. Their relationship comes to an end with the horrible death of their children. Sue, guilty and weakened to denial of all her ideals, returns dutifully to her former husband. Jude dies comfortless, longing for her; his awareness of total failure makes him curse his birth with his dying breath. Hardy makes him a relatively guiltless victim of fate. The more he struggles, the more he is enmeshed in the apparent viciousness of a blind destiny working in partnership with his weaknesses. The tragedy is the more intense because of the plausibility of the circumstances which lead him unswervingly past the right choice and into the wrong. But the book's even greater power lies in this: no matter how Jude chose, his choice would always be the wrong one.

HUXLEY, ALDOUS. *Brave New World.** 1932. In a satiric projection into the future, life is absolutely comfortable and without problems in London of the year 632 After Ford, especially for those created Alpha-types in the large bottles in which everyone is born. Birth is only one of the things controlled by science; sickness, fear of death, a struggling society are all abolished. Science takes life and its complexities out of the hands of mankind. Henry Ford is God, and his Flivver the symbol of his godhood; actually, however, Science is God. When Bernard Marx and Lenina Crowne, vacationing near the Savage Reservation in New Mexico, bring back John, a Primitive, the situation assumes perspective. John is the "natural" man, the only person with human spirit. Since his emotions haven't been tailored by scientific upbringing, the civilized world is misery for him. His love for Lenina must go unsatisfied because the potential for love has been conditioned out of her; happy-go-lucky sexuality—her normal capability—is to him an unacceptable substitute. He claims suffering as the right of humans, rather than spiritless comfort, but his suicide makes no dent in the armor of society. The author very ingeniously shows the blessings of science carried to the degree of absurdity; the blessings are narcotic. The point is that only individuality can sustain man, that the science that stifles his uniqueness perverts his humanity.

ISHERWOOD, CHRISTOPHER. *Prater Violet.** 1945. Through a British "Hollywood novel" convincingly presented as autobiography, Isherwood the screen writer and Bergmann the Viennese director try to transform a tinselly Student Prince movie *(Prater Violet)* into a parable of the dilemma of the intellectual on the threshold of world war. The glib fantasies of the movie's Vienna are a mockery beside the grimness of the Vienna of 1934. The actual events in Austria are reflected alternately in the life of Bergmann, apprehensive of the tidal wave of fascism, and in the lives of the filmland British, who believe the situation distant and trivial—who, in fact, see only the Vienna of *Prater Violet*. The effect is that of looking alternately through the right and the wrong ends of a telescope. The author's manipulation is subtle: the European drama is so well anchored to the solid and sordid movie-making that values shift and the oncoming war seems a mere backdrop. Finally, an even greater dimension may be seen in the story; both movie-making and imminent war pale into a backdrop for the questions of man's identity, his relation to his fellows and to life. Terse, skillful in characterization, the book mimics the subject, unreeling like a movie.

JOYCE, JAMES. *Ulysses.* 1922. Intellectually the most provocative book of the century, *Ulysses* has helped form modern literature. A logical development from Joyce's earlier books, *Dubliners* and *A Portrait of the Artist as a Young Man*, it stands as a striking landmark on the uncurving road to his vast final work, *Finnegans Wake*. *Ulysses* was banned in America until Judge Woolsey discriminatingly decided (1933) that it was "a sincere . . . attempt to devise a new literary method for the . . . description of mankind." In telling this story of an almost ordinary day in the life of an almost ordinary man, the author plotted a world, its crossroads Dublin on June 14, 1904; we know Bloom, its chief inhabitant, as we never knew anyone else. Ulysses-Everyman-Bloom makes his prosaic odyssey through Dublin's streets, crossing the lives of its people.

The author skips easily between the audible and visible and the unuttered thoughts of the three main characters. A genius of language, he presents the stream of consciousness of Bloom, Molly Bloom and Stephan Dedalus so graphically that the reader comes to believe that thoughts have exactly that shape and tone. With infinite precision, exquisite counterpoint and an Olympian sense of the comic, he not only ties together the past and present of his main characters, but he also demonstrates the interaction among all elements in the book. He weaves into his pattern a warehouseful of minute details, apparently trivial, which gives us the most complete portrait in literature. Everything dovetails; everything has a meaningful function. The spectacle is always a brilliant one regardless of the complex or recondite stylistic devices which overlay some of the chapters. It sparkles in its exactness and in the perfection of Joyce's prose. *Ulysses* is an education.

LAWRENCE, D. H. *Sons and Lovers.** 1913. Paul Morel's great dilemma, actual if not conscious, arises from his not knowing whether he is the son or the lover of his mother. She, a domineering, one-sided woman who has rejected the powerful physicality of the husband who once attracted her, ties to herself the sons who represent spiritual lovers—first the older, William, and after his death, the younger, Paul. Paul's love affairs are blighted because he cannot surrender to women the part of himself reserved for his mother. He rejects the tenderness of Miriam, wanting only the sexuality which she is unable to give freely. He is rejected by Clara because, in spite of a complete and mutual physical commitment, she senses his avoidance of a spiritual commitment. He does not mature past this half-manhood; the death of his mother leaves him bereft of his only true love. The author builds a skillful pattern of opposites, of individuals lacking the quality possessed by the other of the pair. He provides a context which illustrates the imbalance he believes to exist in modern man. The ideal state, man's fulfillment, can come about only through the proper proportions of flesh and spirit, each vital to the other. Those who deny the one or the other live in a limbo of incompleteness. Miriam, denying sexual commitment, is as distorted as (although no more than) Paul, denying emotional commitment. An occasional jerkiness in the narrative and too much editorial intrusion in the affairs of the characters may irritate but should not prejudice the reader.

MEREDITH, GEORGE. *The Egoist.** 1879. Sir Willoughby Patterne cherishes above all things and all people the sense of his own perfection. Aggressive and domineering, he fashions his environment into a setting for the gem which is himself. He is ruthless with the lives of the people in orbit around him; Clara Middleton, his lovely strong-minded fiancée, realizing his fatal passion for himself, struggles to get free, but Willoughby spins the web tighter and tighter, much more to save his self-esteem and reputation than to win Clara. He is at last caught in his own web: in the brilliant finale all his schemes are revealed, and he is completely exposed as a mere poor fly and not a spider at all. The author is himself as ruthless in his delicate dissection, layer by layer, of the heart and brain of the egoist, holding him up to the mocking laughter of that corrective force he calls the "Comic Spirit." Willoughby's better nature peeps through occasionally when it is not stifled by his egoism, and the author then shows sympathy with him. In the final exposure, for example, Willoughby faces bravely, even with a trace of humor, the faithful Laetitia's castigation of his faults, and in his fall from his pedestal there is something pitiable, however laughable. Meredith's style has been called overcomplex and abstruse, but the fine comedy of egoism—epitomized by the hero but shared in by all men—is quite readable, provided one doesn't try to hurry through it.

ORWELL, GEORGE. *1984.** 1949. The abuses of the mass media, the obsession with advertising and the individual's surrender of political responsibility lead directly and believably to the world of 1984 where control is absolute and history is constantly rewritten so that the Party will always be right and will never have to apologize. Winston Smith, a drab underling, rises to brightness briefly when he questions the big lies such as "War Is Peace" and makes an unprecedented try for happiness with Julia, member of the Anti-Sex League. But in this world of omnipresent spy-telescreens, where nothing is more exact than the slogan "Big Brother Is Watching You," they cannot succeed. They are stripped of resistance, dignity and personality through dexterous tortures, the greatest of which is Room 101, containing what each man is most afraid of. Harmony is restored at the end when Smith learns like everyone else to love Big Brother. The terror of *1984* is that every extravagance is a logical extension of the actual and imminent evils of modern life. It *could* happen to a world feverishly "preparing for peace"; this book shows how.

RICHARDSON, SAMUEL. *Clarissa.* 1747–48. The plot of this million-word novel (available abridged) is simple: to escape the suitor forced on her by her relentless family, Clarissa accepts the rake Lovelace's protection, a poor choice, but she has no other. Drugged and raped by him, she scorns his burgeoning love and languishes to death. Lovelace is killed in a duel. Called the first psychological English novel, it is compelling and moving. The epistolary form heightens suspense and allows the letter-writers to show their alternating insight and blindness. Clarissa, one of the great heroines, is witty and passionately eloquent and has a striking sense of the ridiculous—in others. She is so perfect and fascinating a woman (or saint) that we bridle our impatience at the indecision, the reiteration, the digression and the piled-up detail. A series of interactions among immovable characters, the book capitalizes on the most intense and brutal frustration: Clarissa will not have Solmes, he will not renounce her, her family will not allow her refusal; Lovelace will not believe any woman chaste, must rape Clarissa before he can believe her worthy; and she cannot then accept him at any price, cannot compromise in any way, will not do anything but reject such a world and die. Her martyrdom is strangely convincing, a tribute to the author's skill in creating character.

SMOLLETT, TOBIAS. *The Expedition of Humphry Clinker.** 1771. The plot is unimportant in this very genial story: Lydia is permitted to marry her "George Wilson," and Humphry turns out to be the natural son of his benefactor, Matthew Bramble. Squire Matthew, an admirable and charming man seeking relief from gout and diversion for his lovestruck niece Lydia, travels about with his sister, Tabitha; she, a vain and greedy but amusing old maid desperately searching for a husband, finds one in Lieutenant Obadiah Lismahago—a Scottish Don Quixote as argumentative and captivating as the original. Winifred Jenkins, the maid who cannot spell, wins Humphry, a simple soul who preaches on the side. The form is epistolary; everybody writes letters giving individual views of the same events and places, colorful, lively descriptions of Bath, London and Scotland. The author, generally satiric with a sharp eye for caricature, treats the heroes with kindness. The Brambles, Lismahago and Winifred grapple our interest and sympathy. The book rambles in harmony as this odd group rambles by coach from one end of England to the other.

STERNE, LAURENCE. *Tristram Shandy.** 1759–67. When *The Life and Opinions of Tristram Shandy, Gentleman* first appeared, it enjoyed a great vogue, the many imitators slavishly and ineptly capitalizing on devices intrinsic to this novel: an eccentric, capricious narrator, typographical oddities mirroring his whimsy, and apparent *non sequiturs.* As Sterne uses them, they demonstrate the creative twists and turns of the mature Tristram who evaluates and writes about his childhood—and prenatal—misfortunes, about his delightful and memorable family (Uncle Toby and Corporal Trim, Walter and Mrs. Shandy) all of whose foibles and charm he embodies, and about the problems and methods of the very act of writing about them. The organizing consciousness of Tristram as thinker, storyteller and writer shapes the material of his life into his book. The many digressions from the story of the Shandy family tease the reader into listening to Tristram talk about himself and his book and jolly the reader into taking a share in the work: "Here's paper ready to your hand. Sit down, Sir, paint her [Widow Wadman] to your own mind —as like your mistress as you can—as unlike your wife as your conscience will let you . . . please put your own fancy in it."

In writing this funniest of books author Tristram maintains absolute control; he moves freely back and forth in time, picking up his family as he needs them to illustrate a point, setting them in position and leaving them when his plan requires it. He says of his mother, who is eavesdropping at the keyhole, "In this attitude I am determined to let her stand for five minutes: till I bring up the affairs of the kitchen . . . to the same period." The extended scenes at Shandy Hall have always been the most popular in the book. But it is useful to realize that there are really two worlds: that of the oblivious, frustrated and alarming innocents at Shandy Hall whom we all see at once, and that of the supermind of Tristram which furnishes the stage on which the innocents caper. The former is only a part of the latter.

STOKER, BRAM. *Dracula.** 1897. Jonathan Harker, on business at the Transylvanian castle of Count Dracula, has weird experiences with vampires and werewolves. He is trapped there for a time while Dracula, getting to England by mysterious means, crosses the lives of Harker's fiancée, Mina, and her friend Lucy. The latter undergoes a gradual transformation into a vampire, an "undead." The relentless efforts of the learned Dr. Van Helsing and a group of devoted friends to exorcise the evil from Lucy's corpse and to wipe out Dracula lead them on breathtaking chases. The final chase, a desperate one because Mina has been tainted by Dracula, takes them across Europe; they succeed in destroying the monster only at the very gates of his sanctuary and at the very last minute.

The author reconditions the stale devices of the Gothic novel: his tombs, phantoms and fogs make one shudder. He contrives painful suspense by telling the stories through diaries and letters, shifting from one narrator to another, and by interposing digressions whose point is not immediately apparent. The total is one of the greatest horror stories ever written, old-fashioned but chilling.

SWIFT, JONATHAN. *Gulliver's Travels.** 1726. Gulliver is unluckily stranded on each of his four voyages: he becomes the servant and chief warrior of the six-inch Lilliputians; he is the toy of the Brobdingnagian giants; he observes learning on the flying island of Laputa and meets the crackbrained "pure" scientists extracting sunbeams from cucumbers and softening marble into pillows; he becomes the servant of the gentle, virtuous, intelligent Houyhnhnms (horses), who suspect him because he resembles the savage, degenerate Yahoos. These adventures are full of fairy-tale elements; the first two, pruned of philosophy and politics, have always been popular as children's stories. Racy and vigorous, they are the vehicle for Swift's comment on mankind—for grownups. He lampoons the politics of church and state, satirizes folly and human deficiencies. Describing and justifying life in England to the highly rational horses, Gulliver naïvely exposes the abuses of reason, taste, morality; the contrast with the ideal society of the horses is devastatingly obvious. Disinterested judges, they cannot imagine men to be anything better than their brute

Yahoos, and out of fear of contamination from Gulliver, they eventually exile him, heartbroken. Labeled cynic and misanthrope for these comparisons, Swift's unvarying purpose is constructive: he exhorts man to use his reason correctly and wisely. Although he was pessimistic about man's doing so, he never stopped trying to bully or scandalize him into improvement.

THACKERAY, WILLIAM MAKEPEACE. *Vanity Fair.** 1847–48. The lives of Becky Sharp and Amelia Sedley run parallel after they leave finishing school. Although the girls are apparently opposite in every way—Becky, a clever schemer and opportunist; Amelia, gentle, complacent, devoted—their lives intertwine. Becky's husband- and fortune-hunting is a coldblooded affair; she weighs alternatives, calculating her gain. When, after she secretly marries Rawdon Crawley, his rich old father proposes to her, she is crushed at the missed opportunity (and the disinherited husband). She is, however, the acme of adjustibility. Although Thackeray thwarts her constantly, throwing obstacles in her path, allowing her to be deceived—in short, making her the constant victim of poetic justice—he also endows her with the talent of bouncing back and discovering new ways to cheat. He is wry toward both victim and predator; with his witty style he lashes affectation ("vanity") wherever he finds it. Not even Amelia, for all her dull devotion to a dead husband whose last act was to propose elopement to Becky, is immune. His humor allows Becky to pass from view tarnished but thriving. Although she is no heroine, the author was certainly partial to this character who is his finest achievement. The book, excellently plotted, is a gallery of memorable if unpleasant people; as the title indicates, the author leads us on a tour through a land of emptiness and pretense.

WAUGH, EVELYN. *Decline and Fall.** 1928. With exuberant inventiveness, Waugh presents the misadventures of Paul Pennyfeather, a Victim, an innocent caught in the snares of a world of topsy-turvy values. Dismissed from Oxford for indecent conduct (his pants are snatched away by carousing alumni), his legacy stopped, he takes a post at a shoddy school in Wales where he meets and falls in love with Margot Beste-Chetwynde, mother of one of his pupils. Becoming involved unwittingly in her business affairs (South American brothels), he is imprisoned, is helped to escape, and returns finally to Oxford in disguise to resume his studies for the clergy. The hilarious plot depends upon a sort of fantasy for its success: the poignant and the tragic are treated blandly; villainy is so matter-of-fact that it isn't villainy; the world is a jungle where the cunning, strong animals conquer the simple, weak animals. The novelist is filled with a bubbling but rather hard laughter at the absurdities of man acted out in a fruitless era.

WOOLF, VIRGINIA. *To the Lighthouse.* 1927. Nothing lasts long in this novel except the lighthouse and memory. Everyone revolves about Mrs. Ramsay; all find comfort of some kind through her. Even Mr. Ramsay, an important philosopher disliked by his eight children, is a child to this all-embracing mother whose intuition is her wisdom. She is a lighthouse which protects impersonally, keeps from wreck the random lives milling about her like ships in a dark sea. She is real as well as symbol, so real that her death—told of in parentheses—is unimportant: her presence remains, dominating, giving purpose to her husband, children, friends. The trip to the lighthouse, proposed at the beginning to her little boy, does not take place till ten years later; when, long after her death, they make the trip (father, son, daughter), her influence reconciles, removes all animosity. Time flows like a river in this book; nothing has permanence but thoughts, and it is through thoughts that Mrs. Ramsay remains alive for Lily Briscoe, the artist always trying—and perhaps finally succeeding—to trap reality, to halt time long enough to complete her picture. The fluidity of the narrative, the inattention to coherent sequence, the travel inside the characters' thoughts reflect perfectly the theme of the author's vision of life and reality.

WORLD FICTION

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ANONYMOUS. *Aucassin and Nicolette.** c. 1150. Apart from its fascination as a tale told both well and curiously, *Aucassin and Nicolette* is notable among the works which passed from oral to written literature about the twelfth century, not only because it is a story of young love, but also because it is the rare exception to the convention of the time that romantic love is appropriate to adultery but not to marriage. To be sure, the tale shares with works like *Poem of the Cid* and the *Song of Roland* such period furniture as the conventions of feudal ethics, the standard reference to the Saracen enemy and the use of fantastic incidents; but the text is mainly prose rather than verse, Aucassin is a knight who is entirely willing to accept damnation, if necessary, as the price of love, and Nicolette does not languish in a bower—unless her knight happens to be nearby—but girds herself in male attire and tours Europe in search of him. How such a story was read originally—whether as something true in spite of the conventional attitudes of the time, or as a horrible example of mankind turned from its proper concern, or as a thoroughgoing satire—is a subject for scholarly debate. But, whatever the source of the tale's early popularity, its powerful image of two lovers determined to join each other in marriage, although held apart by war, slavery, storm and parental objection—the whole tight novel in the space of a short story—is as indestructibly exemplary as the image of Hamlet or of Dido and Aeneas.

ANONYMOUS. *Celestina.** 1499. A novel sometimes attributed to Fernando de Rojas, set in the form of a drama (to appeal to the audiences of the popular fifteenth-century Spanish plays?), the story of Calisto and Melibea, a pair of ill-fated lovers, is properly titled *Celestina,* for the work is dominated by a figure whose dramatic stature can be compared only with The Cid, Sancho Panza or the Don himself. Celestina is a crone whose profession it is to deal with rough edges of the facts of life which do not fit neatly into the rigidities of Spanish decorum. For a price, she will handle business which the official code cannot afford to recognize. She is sinister, and she is as vital as air and water to the smooth operation of the community. When the stores are closed, she comes in with notions (both needles-and-thread and more enterprising accommodations). She repairs maidenheads, carries messages between those who may not publicly be known to each other, provokes miscarriages, arranges incidents of violence, brews love philters and keeps a couple of girls as employees willing to please a customer. She is, in short, the vital lubricant of a society determined to maintain the forms of austere order. When Calisto, a young nobleman, wants to possess Melibea, a properly sequestered young lady of high estate, he naturally employs Celestina, who helps bring the affair off. But it is at high cost, for her consequent dispute over profit with a couple of minor characters has effects which ricochet through the community and kill off not only Calisto and Melibea but also Celestina herself. The novel ends in accents of real tragedy, culminating in the final lament, by Melibea's father, upon the sinister power of love.

ANONYMOUS. *Esther*. c. 125 B.C. Some of the most bloody and amoral tales in the Old Testament are the most powerful; though the savagery of *Esther* is much less than that of the "Song of Deborah," an ancient tale which exults in treachery and murder, the attractions of gentler Biblical stories—the inspired ethics of *Ruth* or the apt psychology of a man squirming under moral imperatives in *Jonah*—are remote from *Esther*. Here a beautiful girl of the Persian king's harem, during her season as royal favorite, manages to outwit and have hanged the rascally Haman, who has been the first minister to the king, and confirms her influence by securing a royal warrant under which her people may slaughter not only Haman's sons but also scores of thousands of the king's Persians. (Curiously, although both Esther and her cousin-guardian Mordecai are identified as "Jews" all through the book, their names derive from two Babylonian deities: Ishtar and Marduk.) The tale is masterfully composed, a spectrum of emotions come quickly and vigorously into play, and action is as direct and downright as Cain's disposition of Abel. Above all, the pattern of poetic justice—Haman hanged on the gallows he erected to kill Mordecai, the slaughter of

Haman's party under a warrant exactly like that which Haman procured for the slaughter of Mordecai's followers—lifts this history of blood partisanship to the level of harsh but genuine art.

ANONYMOUS. *Panchatantra.* c. 160 B.C. That fiction has its source in Indian fable may be a thesis that is not entirely beyond dispute, but certainly the Indian claim is as strong as any other. Many of the tales in old collections can be traced to India, and the earliest known Indian stories were clearly regarded as ancient in the earliest source to which we may trace them. The oldest stories of the *Panchatantra* may antedate all other fiction (except perhaps primitive explanations of natural phenomena), but some of them will be familiar to readers, for they turn up again in the *Arabian Nights, Aesop's Fables,* the beast stories of the Middle Ages and nearly everywhere else. The five cycles of tales in the *Panchatantra* are believed to have been more or less fixed into a canon during the second century B.C. when they were written down in Sanskrit, but they are estimated to be 5,000 years old. The device of a "frame," a story to explain the telling of the stories, occurs in the *Panchatantra,* where the professed purpose is moral instruction. This end is honored by the introduction into the tales of verses which interrupt the action to offer moral sentiments. The tales themselves, usually told humorously and swiftly, concern either animals who speak and think like people, or people who, being slightly foolish or knavish, tend to be less ethically acute than the animals of the *Panchatantra.*

ANONYMOUS. *The Thousand and One Nights.** c. 850. *The Thousand and One Nights* (or *The Arabian Nights* or *Tales of Scheherazade* or *The Tale of a Thousand Nights and One Night* or what title you prefer) is a group of tales assembled within the frame story about a clever odalisque with quick wit and rare skill as a raconteur who entertained a monarch. The legend of Scheherazade itself has passed at least one millenium in age, but the stories originally attributed to her may not have been those which comprise the present quarter-thousand tales, widely translated since the eighteenth century. Arab scholars claim that no adequate translation of the whole work exists in English, and fine new versions of some of the better known tales, like Sindbad, Aladdin and Judar, tend to support the charge that even Burton's celebrated version is tortured and tortuous (and Payne's is tedious, Lane's prim and incomplete). But the vitality of the stories themselves—their sin, sex, magic, treachery, adventure, death, love, piety—is not entirely lost in English, even in bowdlerized translations and in versions for children. Whether fabulous, shrewd, satirical, pragmatic, naïve or devout, the tales rarely fail to invoke the quality both of "once upon a time" and of "at two o'clock in the morning of January fifth"—the paradoxical linking of the exotic and the mundane which is the key to a successful response to: "Tell me a story."

APULEIUS, LUCIUS. *The Golden Ass.** c. 155 A.D. In narrative as in drama, a "morality" nearly always succeeds in making virtue so repellent that we may assume the muse of moralities to be the devil. The exceptions, like this Latin novel which is the confession of a picaresque peregrination through the error which precedes salvation, tend to take the primroses of sin along with the thorns and become truly devout by being devoutly true. *The Golden Ass* is an offering on the altar of the goddess Isis, but, except for the basic metaphor (a fool is an ass), it is also a novel of comic realism incomparable in English letters until Fielding. Lucius, the narrator, eager for magical powers, secures an ointment he believes will turn him into a bird, but which promptly changes him into an ass. With full human consciousness, but animal form, he lives adventures which cut a comic slice of the life of the time. During a period when his masters are bandits, Lucius the Ass is the involuntary accessory to crimes which include the kidnapping of a girl. While the bandits wait for her ransom to be paid, a hag entertains the hostage with a well-told version of the tale of Cupid and Psyche. After the bandits are destroyed by the girl's fiancé who pretends to join them, Lucius continues his tour of society by being beast of burden, performer and even lover to a wealthy lady, before Isis sends him the antidote which restores him to human form.

BALZAC, HONORÉ DE. *Père Goriot.** 1834. Prolific Balzac's great work is *The Human Comedy,* a cycle of stories and novels set in the period of his own lifetime which draws characters and situations from every vein and artery of French society but mainly the Parisian aorta. Each tale considers its matter "under the aspect of" some particular human characteristic or relationship or failing. Balzac grouped volumes as "studies of manners," "analytical studies," and so on, and introduced subsections like "scenes of Parisian life," or "scenes from private life." Within the cycle (as a novel of private life, in Paris, from the division of manners) is *Père Goriot*, which might almost be said to have the image of the Swindler as its Patron Devil: Old Goriot, although he is the victim of his social-climbing daughters, made his own fortune as a war-profiteer and used his money to buy husbands of rank for them. The criminal Vautrin arranges a murder that makes an heiress of a girl who is in love with the main character, young Eugène de Rastignac. Eugène himself is not only less than innocent in Vautrin's plot, but he impoverishes his own provincial family to make his social and amorous way in Parisian society rather than persevere in his legal studies. Even the police agent who undoes Vautrin resorts to drugged coffee. Altogether, the high life of glittering Paris is represented as a cruel game in which duplicity is the price of grace and grandeur.

BERNANOS, GEORGES. *Joy*. 1929. In the French novels of Bernanos good and evil are as tangible and literal as they were for St. John of the Cross. The dark night of the soul, the malevolence of a devil who is not a figure of speech, the terrible power of goodness: all these are suddenly actual and contemporary. Priest-saints who are barely tolerated by the good organization men who are their superiors in the church, dependable pillars of the church physical who have lost their faith and sold their souls, men and women quite genuinely possessed by the devil, creatures lost in God who are the world's fools and the inadvertent cause of the intensification of evil—incredibly these are entirely credible in Bernanos. In *Joy* the central character is Chantal de Clergerie, a girl who has given herself over entirely to God. Her state of grace is a continual embarrassment to her household, both because she is subject to ecstatic seizures and because her very existence is an indictment of the other characters. Chantal is murdered by Fiodor, an employee of the family, who is sufficiently satanic to recognize her immediately as a saint, and sufficiently susceptible to her goodness to kill himself afterward. Even in death her goodness has awesome power: standing over her body, the Abbé Cénabre, whose faith has long been absent, pronounces the opening words of the Lord's Prayer, regains his soul and collapses, his mind completely gone; for, as

Bernanos himself once said, "All spiritual adventures are Calvaries."

BOCCACCIO, GIOVANNI. *Decameron.** 1350. Having taken sanctuary from the plague of 1348 in Florence—so goes the frame story of the most celebrated collection of tales in Italian literature—ten noble refugees from the city, seven ladies and three gentlemen, decide to while away their hours during ten days of retreat by telling each other stories. A theme is set for each day, and each day each of the ten tells a story. Although the more ribald tales have colored the reputation of the work for those who have not read it, the whole spectrum of fireside tales is represented, and even the bawdy depend too much on humorous poetic justice to attract the prurient. The storytellers, as their names (Fiammetta, Filostrato, etc.) suggest, represent a range of attitudes toward life and love. The stories turn on wit and love, or conversely, on doltishness and anger. Evil-doers are undone—usually. Fools are fooled. Decent victims turn the tables. Virtue is rewarded—when reward is appropriate. Violence and vengeance, abduction and theft, greed and gall enter some of the narratives. Others are simply jokes told with full detail and characterization. The style, rather Latinate and proper to the speakers (who belong to a cultivated and prosperous society), makes possible both detachment and frankness, and the general attitude of the narrators is realistic and pragmatic pleasure in the comedy of human behavior, as it is revealed under the various stresses represented in the tales.

CAMUS, ALBERT. *The Fall.* 1956. If man's aspirations and values have no cosmic status, life is absurd—and for Camus it is. But if man inflicts human suffering, or is indifferent to it, he is guilty; and this judgment is not cosmic, not at odds with the fact of absurdity, because suffering is a common human *experience*, and no man has *not* been a victim. Camus considered the absurd in his first novel, *The Stranger*, human suffering in the second, *The Plague*. In *The Fall*, Camus' last novel (he died in 1959, as a passenger in a car which struck a tree), all of the words come from the mouth of Clamance, a sometime lawyer, who impales a listener in a bar on his jet of language. Clamance's story is one plane of the novel, his need to tell it the other. Clamance had been a lawyer who did well defending widows and orphans and preened himself on his own virtue. But one night he hears ironic laughter behind him and experiences guilt: first, because he can, suddenly, no longer forget that on another night he passed a girl hesitating on a bridge, heard her fall and did nothing to save her; second, because he knows himself as one who could not only abandon a fellow being but could also forget that he had done so. Since that time, he has lost his practice and become an Amsterdam barfly. His compulsion to tell his story derives not only from the need to extend his guilt to his listeners (valid, if ignoble) but also to preen himself again with self-satisfaction at his moral superiority to the mass of the morally obtuse (a group in which, of course, he still holds membership).

CÉLINE, LOUIS-FERDINAND. *Death on the Instalment Plan.* 1935. Except that the main character changes names between volumes from Bardamu to Ferdinand, this French novel would properly stand as the second part of *Journey to the End of the Night* (1932). The most irascible of angry men, Bardamu/Ferdinand is sucked into the war, the Ford factory, travel and medical practice in prose of such crisp and oral vitality that Hemingway, by comparison, seems euphuistic, and Kerouac as pale and pretty as Gene Stratton Porter. Céline creates a universe in which conventional life is experienced under the aspect of a nightmare, the world is realized as unspeakably scatological and the only dignity is total anger. In Gide's well-known phrase, "It is not reality which Céline paints, but the hallucinations which reality provokes." Just as the special and limited validity of cavalier love poetry is its truth to the quality of certain irresponsible moments of youth, just so Céline's work has the truth to experience of the hours when, for any man, everything is vile. No one but Céline has pushed this vision, in its horror and humor, to the absoluteness of a complete *Weltanschauung.* His main character no less than Falstaff, although very differently, creates his own universe of meaning. If Céline's creation of this colossus of bile is not the greatest achievement of modern letters—and it is not—it is the most unusual literary triumph of this century.

CERVANTES SAAVEDRA, MIGUEL DE. *Don Quixote.** Part I, 1605; Part II, 1615. The first few chapters of *Don Quixote,* those from which children's versions are drawn, closely resemble the late sixteenth-century "Entremés de los Romances," a trivial tale about a man who is intoxicated with romance on reading chivalric tales and becomes a ludicrous parody of the knight errant. Cervantes' Don begins in the same way, but it is the spirit rather than the glamour of ideal knighthood which draws him on, and gradually his affirmation of a heroic image of human aspiration has the effect of reversing the joke. From being ridiculous beside the solid subhumanity of his society, the Don achieves such stature that the society appears a grotesque failure when set beside him. As he fails, again and again, on a progressively grander scale, each defeat is a greater indictment of what defeats him. From the standpoint of subhuman "sanity," of course, all "castles in Spain" are ludicrous (those of Columbus and Santa Teresa, as well as those drawn from Amadis de Gaul), but even Sancho Panza, the solid peasant of the all-but-closed mind, discovers that to lift one's eyes once to the vision is to spoil forever contentment with the mediocre. Don Quixote, who refused to see the world as nothing more than the dust and rags of its surface, is forced to recant, finally, and, as Menendez-Pidal puts it, "dies of the sadness of life on discovering that reality is inferior to him," but only after he has become, for all time, the charismatic image of the human will to achieve.

DOSTOEVSKI, FIODOR. *Notes from Underground.** 1864. In the work of Tolstoi, the bric-a-brac of life is the mirror of the soul. In Dostoevski there is no bric-a-brac. The theater of action is the soul itself, and the only moments are moments of truth. The two parts of *Notes from Underground* are prolonged moments, one of anguished youth, a frenetic ricocheting from one insecure value to another, the other of quiet middle-aged desperation at the unmeaning of all meaning. The implicit theme, basic in Dostoevski's work, is that the center-pin of all meaning is God, and when the center-pin is lost, no value structure can stand. The predicament of Dostoevski's "underground man," presented in the novel with breathtaking intensity (but insulated with the detachment of comic irony), achieves the stature of an archetypal image—man in divorce from significance—an image which, in our time, is widely held to be the representative image of modern man. Thus, although magnificent scenes like the main character's "commencement address" on the bed of a prostitute, are individually notable, the grand coup of the work is to capture, for the first time, a mode of being which is awesomely familiar.

DOSTOEVSKI, FIODOR. *Crime and Punishment.** 1866. Ironically titled, for the most forgettable thing about the novel is crime or punishment, detective or detected, this work requires for its development, but is not "about," the acts which a tabloid would headline: KILLED TWO WITH AXE,/ STUDENT CONFESSES. Like a surgeon opening a way to the heart, Dostoevski's first page scalpels to the naked core of the psyche, and then the novel begins its work of x-raying the soul by the light of eternity. Like Dante, Dostoevski is concerned with human behavior only as it is symptomatic of the ultimate nature of the self. Raskolnikov, the student who kills and is sent to Siberia, is not, on this scale, the blackest soul in the book. The simple-minded prostitute Sonia is a figure not of evil, but of grace. Sonia rescues Raskolnikov, which is not to say that his soul is saved, but that it is retrieved from the impossibility of future salvation—which is the possibility, rather than the probability, with which the book ends. It is typical of the comprehensive art of Dostoevski that throughout the book, notably in scenes of terrible human agony like the street show put on by Sonia's mother and the children to raise money, there is hilarious realization of a comic dimension, the ridiculous aspect of the pathetic (usually missed on first reading), which completes the art without mitigating the tragedy.

DOSTOEVSKI, FIODOR. *The Possessed.** 1871. Under a title drawn from the story of the Gadarene swine in Luke 8, the novel considers, mainly but not exclusively in political movements, some of the surrogates for God which godless man tries and finds wanting as bases for value and meaning. Most of the characters may be contrasted with the central character of an earlier novel, Dostoevski's Prince Mishkin (the "idiot" of *The Idiot),* who turns to good as naturally as a sunflower turning toward the sun and so is not troubled about ends and only occasionally about means. In *The Possessed,* however, the surrogates range from schemes for political utopia down to the desire to be a successful hostess, and there are no Prince Mishkins. One character, Stavrogin, who is much more prepossessing than Mishkin and nearly as rich, epitomizes the issues of the book when he says that, if all truth were on one side and Christ on the other, he would unhesitatingly choose Christ. Unfortunately, Christ does not exist (for Stavrogin), even as a possibility, and his life consists of biting on the aching tooth of unmeaning. The other characters follow the relentless logic of their positions to murder, suicide or self-revelation; for Dostoevski's constant subject is the reality which T. S. Eliot reminds us mankind cannot stand very much of; moreover, as *The Possessed* itself has it: "Reality always has something shocking about it."

DOSTOEVSKI, FIODOR. *The Brothers Karamazov.** 1880. Dostoevski's last and greatest novel is the story of a family which becomes, like the "family" novels of the great figures in twentieth-century literature—Joyce *(Finnegans Wake),* Proust *(Remembrance of Things Past)* and Mann *(Buddenbrooks)*—the synecdochic statement of the possibilities of mankind, the human family. The terrible Karamazov clan, with all its excesses, is finally, in spite of the individuality of each Karamazov, simply the Dostoevskian vision of the facets of the human. Karamazov stands as the life-principle: colossally self-indulgent in the figure of Fyodor Pavlovich; energetic, impulsive, innocent, essentially still raw and unformed in Dmitri; creative and intellectual in Ivan who thinks first in images, only later in dialectic; caught by an ideal image of love, of men "hand in hand" in Aliosha; and the violent, inarticulate corruption of all of these—frustrate in its complex of inadequacies—in Smerdyakov. By the end of the book, when only Aliosha remains "intact," it is no accident that he is addressed again and again not as "Aliosha" but as "Karamazov," for the blood of each Karamazov is that of Aliosha himself, and as the others are "cancelled," the version of the life-strain which endures is Aliosha's; and, appropriately, the book concludes with the schoolboy shouting, in praise of Aliosha and in affirmation of life, "Hurrah for Karamazov!"

FLAUBERT, GUSTAVE. *Madame Bovary.** 1857. Among Flaubert's major works, this best-known novel is only slightly better than his magnificent *Salammbo, Sentimental Education* and *Temptation of St. Anthony*. Flaubert's warmhearted and cold-eyed record of the development and destruction of a romantic woman is a work that epitomizes the factors in the cost-accounting of the human soul. Madame Bovary, like everyone else, is able to pass through life but once, but the chances open to her are few. Married to Charles Bovary, the ultimate literary image of the dull, professionally inept, awesomely uninspired male, she is locked into the cell of provincial society. Yearning for dramatic meaning in the only ways in which, given her education and background, she can posit meaning, she falls into debt and into adultery. If she is a silly woman who pursues mirages, she is also a figure of some stature, if only from the Faustian spark which separates her from the country drabs whose eyes never lift at all. She sins, but she is certainly not the moral inferior of her husband, whose original interest in her was adulterous, who buys his medical degree and makes his living by murdering his patients with the blunt instrument of his stupidity. Madame Bovary suffers and dies in sufficient pain to satisfy the most sadistic puritan, but no one is ever quite certain that she has not made the best of the bad bargains offered her by life.

GALDÓS, BENITO PÉREZ. *Fortunata y Jacinta.* 1886–87. A huge novel of Spain, with Madrid as its center of focus, this is the most impressive work of Galdós, greater even than his more perfect *Doña Perfecta.* More or less linked with the three main characters of *Fortunata y Jacinta* are hundreds of Spanish figures, rich and poor, who participate in an encyclopedia of areas of society. The main characters, developed with remarkable perception of the nuances of human feeling and with wonderful mastery of details of human behavior—plus a good deal of symbolism (some of it ironic)—are these: Juanito Santa Cruz, a wealthy young bourgeois; Fortunata, his warm-blooded mistress from a less cultivated class; and Jacinta, his genteel but sterile wife, whose name means "hyacinthe" and may imply the myth of Hyacinthe (who was favored—and inadvertently destroyed—by the gods). Both women love Juanito, and the parallels and contrasts between them, and between them and Juanito (juxtapositions of hieratic behavior and natural, luxury and deprivation, male and female), are emblematic of the relations which emerge in the human interplay of the other characters. Although Galdós catches the quality of human moments seemingly at random, the sum of his artful inadvertence is a Madrid which, like Faulkner's fictional Mississippi county, stands for a nation, and ultimately a universe.

GIDE, ANDRÉ. *The Counterfeiters.* 1926. What might have been a mere tour de force—French life interpreted as the multiplication of counterfeits—becomes a full confrontation of the nicer problems: how sound is the integrity of integrity? how false is the lead of the bad coin? A novel of many dimensions (one character keeps a journal in which he records his life at the time that *he* is writing a novel called *The Counter-*

feiters), the book itself counterfeits indifferent and formless construction but is in fact a calculated selection of character and incident arranged in artistically sure progression. The literal counterfeiting of coins, which also occurs, is seen to be crude and trivial beside the counterfeiting involved both in conventional behavior and "honest" attempts to avoid the pretenses of conventional behavior. Characters are drawn from childhood, youth, young manhood, maturity and age. In a powerful scene, one of them literally wrestles with an angel. Another, a young schoolboy, dies, by his own hand, a death that, in its motivation, is a counterfeit suicide. Altogether, the disjunctions between expectation and consequence, between what is and what any mind conceives it to be, between the actual and the factual—themes Gide brought into much of his other fiction—are explored in a manner that equals Pirandello and Unamuno in the only work by Gide to which he himself gave the name *novel.*

GOETHE, JOHANN WOLFGANG VON. *Wilhelm Meister.* 1795–1829. Goethe's most nearly perfect achievement in fiction is *The Sorrows of Young Werther* (1774), a "miniature" in which an ephemeral moment of intense adolescence is graven as on a Grecian urn. The longer and looser "Apprenticeship" and "Travels" which compose the *Wilhelm Meister* are, like *Faust,* great in spite of and because of their faults. The characters are both more than and less than real. Always within snapshot range of literal reality, they are symbolic also of vagaries of human possibility. Although the "overplotted plotless plot" seems to meander into dead ends and recover only by leaping back into action like a cat, *Wilhelm Meister* has the cumulative effect of both invoking and comprehending a universe. The terms—*Bildungsroman,* "philosophical romance," "spiritual picaro tale"—which have been set like dogs to bring this novel to earthy classification, all fail. Elusively unique remains the transcendental record of young Wilhelm Meister's encounters with art (notably in the theater), with commerce, with compassion, with guilt and, in every circumstance (for the author is Goethe) with women; and his search for a definition of vocation, of responsibility, of human goals, of ecstasy and anguish, of human limitations, a search pursued across a novel which, in its artful indirection, usually seems to be focused on a discussion of *Hamlet* or of geology, or on the banalities of the plot.

GOGOL, NIKOLAI VASILIEVICH. *Dead Souls.** 1842. Like Gogol's one superlative play, *Revizor* ("The Inspector General"), his great novel is a pitiless moral indictment presented in the manner of good fun and without a hint of blue-nosed censoriousness. The over-all plan of the work has the classic pattern of Aristophanic drama: to assume a comically outrageous situation and then develop it with scrupulous realism. In *Dead Souls,* the main character Chichikov begins with a sublimely simple scheme to get rich quick. Since serfs are taxable and mortgageable property, he will buy title to dead serfs in quantity (there has recently been an epidemic) and, before the next census strikes them from the rolls, mortgage them for money. The book is the narrative of his negotiations in order to buy dead souls (serfs) from Russian landowners who turn out, as he makes his way through a catalogue of provincial personalities, to be much less imaginative but no less dishonest than he. Ironies pile on ironies and reverberate through the work, until the crucial but unspoken question of the novel shifts from "Will Chichikov succeed?" to "Whose soul is deadest, Chichikov's or those of the provincial citizens?" Although the second part of the work, never finished, trails off to leave Chichikov still trying to make his way by his wits, the real story, if not the nominal plot, is complete in the extant text.

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON. *Simplicius Simplicissimus.* 1669. In lonely eminence, for after *Don Quixote* the seventeenth century is not otherwise notable in fiction, this novel, which owes something of its form to the example of sixteenth-century Spanish picaresque narratives like *Lazarillo de Tormes* and the novels of Delicado, Alemán and Quevedo, stands as the first great achievement of modern German literature. A simple soul, whose early boyhood has been spent in a peasant's hut so remote that his innocence, like his ignorance, is intact, Simplicius Simplicissimus has to flee into the world when armies from the Thirty Years' War sweep like locusts across the family farm. The confused boy enters a forest and is saved by a hermit who becomes his tutor. Two years later, when the hermit dies, the lad is projected into a rapid series of adventures, during which he is a page, a professional fool, a soldier and military Robin Hood and a world traveler. In passing he is forced by circumstances into dozens of other roles from ladies' maid to ersatz doctor, is twice married to ladies amiable enough to die, and even survives smallpox and Parisian boudoirs. Some of his activities, as when he journeys to the center of the earth, draw upon the popular beliefs in witchcraft and the supernatural. In spite of this frantic action, and all through it, he is concerned to find some kind of moral equilibrium in a world he discovers to have a few utterly evil beings, a multitude of knaves and fools and a handful of admirable souls. Finally, like his first teacher, the hermit (who, he later discovers, was his father), he decides—in a passage reminiscent of Antonio de Guevara—to retire from the world.

HOFFMANN, ERNST THEODOR WILHELM (AMADEUS). *The Golden Pot.* 1815. The loose term "fantasy" is the usual tag for the German tales of E. T. A. Hoffmann, and it may be the best. But the yarns are not spun entirely for their own sakes, the imagination is something more than fancy run wild, and the phantasms have curious links with the literal. In Hoffmann's work it is "natural" for the supernatural to invade the realm of the familiar at any moment, and Hoffmann's is a complex "supernatural" not restricted to metaphysical jousts between good and evil. In his representative novelette, *The Golden Pot,* a handsome, accomplished, but unfortunate student named Anselmus is caught between contending supernatural forces and also between the realms of the supernatural and of uninspired normality. Tugged and pulled from several sides, beset by demons and clods, he is almost happy to be immobilized for a time in a glass jar. But sterility is normal only to clods, and Anselmus is no clod. He opts for the peril and ecstasy of creative imagination, and, by a curious meeting of magic, supernatural fantasy and symbolism, is wafted to a new life on a Freehold of Atlantis with the lovely but possibly satanic Serpentina. Left behind are the honorable sterility of academic position and the amiable novocaine of bourgeois life.

KAFKA, FRANZ. *The Trial.* 1925. In *The Trial* a man is arrested for reasons that are not named to him, goes through a process that may or may not be considered a trial, and eventually dies by what may or may not be execution. In *The Metamorphosis,* by the same Czech author, a character wakes to discover that he is a bug. In *The Castle,* a surveyor (in some sense) tries to get in touch with the castle (nearly everyone says it's a castle) which offered him a job (perhaps). In *Amerika,* and in the short stories, there are comparable dislocations, if they are dislocations, from the natural coherence of the world. Because *The Trial*, like all of Kafka's work, most of which was published after his death in 1924, is not only fascinatingly strange but also has, for most readers, the power to seem like something remembered from an earlier existence, it has been the conceit of critics and analysts to produce endless (and mutually exclusive) explanations of Kafka's "real" meaning. Kafka is a master storyteller who takes present situations which are dramatic examples of archetypal human predicaments: isolation, alienation, inability to communicate, divorce from meaning, disjunction between official values and real values, and other preconditions of the universal anxiety that disturbs man in the modern world (and every world is modern to those who live in it).

LAGERLÖF, SELMA. *Gösta Berling's Saga.* 1891. Told in musical prose of artful simplicity by a Swedish novelist who writes as if she were possessed by the spirit of some ancient bard—a singer of tales rather than a penman—this novel has the primitive sophistications of a ballad: hints of the magical and supernatural, tantalizing omissions of fact, lyrical sweep, sudden realism. The unfrocked parson Gösta Berling, who is the central figure, is half-knight, half-Loki. Invited to the bed and board of upper-middle-class "court," whose economic basis is farms and foundry, he becomes the leader of the "cavaliers" of the court, a group of men talented for an earlier era, pleasure-seeking freebooters who are a fascinating plague upon the more conventional folk they both repel and attract. Gösta Berling himself is a tortured soul behind his public image as poet, fighter, lover and carouser. Fatally attractive to women, Gösta is wracked by the knowledge that women who love him are invariably destroyed. A tremendous figure, he can express the full range of himself only through the magnificent despoliation of his own life. In the portrayals of the other characters, one quality or another tends to be heightened, so that they are general images of innocence (or malice, pride, and so on) as well as individuals. The plot, large and loose as legend, allows easy episodic movement within a masterpiece of a kind totally unexpected in modern letters.

LONGUS. *Daphnis and Chloe.** c. 200 A.D. The tale of Daphnis and Chloe gives a local habitation and a name to one of mankind's most idyllic dreams, the vision of a pastoral sanctuary, far from the realities of adulthood and adultery, a place where life has the innocence of the morning of the world. Two abandoned babes—the girl Chloe who is suckled by a ewe, the boy Daphnis sustained by a goat—are inevitably discovered by shepherds and grow up together in dewy purity. In time, also inevitably, they are discovered to be heirs to position and property. In time, too, they are married and become substantial citizens. But what lifts this tale above other Greek pastoral romances of the middle period of the Roman Empire is the incarnation, developed step by step in time, of the innocent discovery of love. The special art of the work is to preserve, for Daphnis and Chloe, an Eden in the very midst of a thoroughly cynical and self-seeking world, and it is the particular sophistication in craft of the author to make their experience as new and as old as Adam and Eve. In retrospect, the reader may discover that the price of this literary magic is a succession of what Moses Hadas calls "shrieking implausibilities," but that is the way of dreams, even dreams of innocence.

MALRAUX, ANDRÉ. *Man's Fate.* 1933. Misread as a "collective," even a "communist," work when it appeared in the proletarian 1930's, this novel about the nature and meaning of individuality observes its characters in Shanghai (1927) during the civil war between the two wings of the already-divided Kuomintang. The book opens with Ch'en, a terrorist, looking down on the man he is about to kill, and bullets and bombs punctuate the pages, but the concern of the work is less with the tense action it manages so deftly than with the nature of motivation which ultimately controls, quite differently in each case, the individuals; and in the range of (and the ironic limits of personal comprehension of) the arena of personal action. Thus all the passion and courage and drama in the bloody streets of Shanghai, all the great issues and all the deaths, are mere cards turned by characters like the powerful Frenchman Ferral, as Ferral himself is a card turned by a Directorate in Europe. Other ironies—by doing absolutely nothing, a voyeur of life named Clappique brings about the death of the brave and disciplined Kyo; the death of Hemmelrich's family frees him to try the illusion that action is meaning; rationing his own opium, Old Gisors fails to comprehend the opiate to which he is most addicted, the pose of detachment from the events his teachings inspired—link the excruciating consciousness of the individual and the total indifference of history to humanity.

MANN, THOMAS. *The Magic Mountain.* 1924. From *Little Herr Friedemann* to the posthumous extension of *Felix Krull,* Mann published a long shelf of fiction in which, from story to story, the range, focus, manner and matter shift, but the level of mastery holds. *Buddenbrooks, Death in Venice, Mario and the Magician*—the great list goes on and on, and one selects from it arbitrarily. *Buddenbrooks* is the mother-lode of Mann. *Death in Venice* has been called the best work of fiction in all literature. And so on. *The Magic Mountain* is both representative and atypical. Time as a number of dimensions of experience and meaning, the ironical value-dualism of all experience, the polarities which curve and meet, and other constants of the profound universe of Mann are visible. But the Magic Mountain is a capsule world, sealed in its own time and space, disengaged from the great world against which it stands as a distorted but recognizable microcosm. The characters are memorably individual, and each is also a "transparency" like an x-ray of a type of contemporary moral being. The tuberculosis asylum which is the site high in mountain snows, the visitor who comes like a lump of clay to be molded, the contending figures, the society defined by its diseases: these central matters of the novel are both ironic and symbolic, as is its "moral"—that death shall have no dominion over man's mind.

MANN, THOMAS. *Joseph and His Brothers.* 1933–44. In this work the characters are wonderfully articulated, the narrative moves with the drama of symphonic progression, the hue and texture of Old Testament life is richly present, and the whole catalogue of virtues of great writing is resplendent on every page. But what makes one of the very longest of great novels into a work that is exciting and incredibly "brief" is its invocation of dimensions which cannot be paralleled at all except in other literature of the same author. To a perceptive intelligence (of Mann's stratospheric level of comprehension) it becomes apparent that concepts which seem firm and final to simple minds are actually mediate, crude and inadequate (e.g., "success" and "failure": success at what? at the expense of what failure?), and that *all* terms are implicitly ironic. The world-in-view from this stratospheric level is of course (without undervaluing the local poignancy of any tragedy) ultimately comic. As an artist Mann works always at this level, and the fullest statement of his perception is in the tetralogy of Joseph. Without doing violence to the biblical source, the story illuminates the archetypal patterns of human relation, the paradox of historical change and the ricocheting ironies of finite meanings as these are observed from a cosmic perspective. The tetralogy, thus, is the biblical tale comprehended in depth by a creative intelligence without blinders and free from bondage to clichés.

MANN, THOMAS. *Doctor Faustus.* 1947. The best—and perhaps the most difficult—of Mann's works, this retelling of the Faust legend through the life of Adrian Leverkuhn, a fictional modern German composer, is an experience that the wise reader will postpone (lest he spoil it) until he has read a great deal of Mann, or at least until he has read *The Holy Sinner,* a delightful novel in which Mann makes his methods so clearly visible that the work can serve as a master key to the literature of the author. In *Doctor Faustus* none of the structure is in open view, but the ironic relationships of good and evil, disease and health, stability and instability—recurring themes in the work of Mann—are paralleled in music, in politics and in a range of other fields, which are themselves presented in ironic interrelationship. In part this is accomplished by allusion to cristology, demonology, pathology, musicology, history and many other areas—usually *en passant* and almost subliminally in passages which seem sufficiently concerned with other matters. The Faust story receives its ultimate statement—full and unsentimental—in a book that is a spiritual history of modern Germany, a contemporary theology, a primer of creation and something even rarer: an affirmation of man that is based not on trust but on knowledge, not on hope but on human experience, not on the denial of evil but on the full recognition of its horror.

MANZONI, ALESSANDRO. *The Betrothed.** 1827; 1840–42. The first word of this novel of Italian life in the first half of the seventeenth century is "history"; the last is (a form of) "purpose." In the fascinating story that fills most of the quarter-million words between (the experiences of the lovers Lucia and Renzo, as they are swept farther and farther apart by war, poverty and corruption), the underlying question is the purpose of history, the meaning of human life. At the beginning, Lucia and Renzo are simply a pair of attractive peasants eager to be married, who, when they are balked by a Spanish lord whose *bravi* (goons) intimidate even the priest, have to flee before the Spaniard's lust for Lucia's flesh and Renzo's blood. Before they can be reunited, Renzo is involved in the Bread Riots in Milan and victimized by an imperial army, and Lucia is betrayed even by the convent to which she has fled. Although the lovers suffer a series of calamities, and the plot is involved with the problem of evil more relentlessly than *Job*, the surface of the novel is very nearly comic, and immediate attention is on the urgencies of the moment and the flash of sudden illuminations of character. The tone is light, interested but detached, and even the final statement of the meaning of human history, in the next to last paragraph, is, in the sense of the stage phrase, "thrown away" by the artful author.

MURASAKI, SHIKIBU. *The Tale of Genji.** c. 1000. Donald Keene once noted the amusing fact that Lady Murasaki's great modern novel had been compared to nearly everything but *Moby Dick*. But this narrative of an imperial court, in complexity and orchestral articulation equal to Joyce or Mann, can hardly be likened to any Western work, except glancingly. An historical novel, for the author was evoking a time already past, *The Tale of Genji* draws poetry from the prose of life, but not always through the filter employed in *haiku:* "Makibashira herself was lying calm and still at Higekuro's feet, her head resting on a low stool. Suddenly she leapt up, seized a large brazier that was used for drying damp clothes, and coming up from behind, emptied it over his head." Although the violent lady of this scene is in a fit of madness, and action is usually more circumspect in the novel—in fact both oral and written intercourse is often carried on by impromptu poem—there is vigor and passion as well as court intrigue in this history of Genji, prince of the realm, and of the people, mainly courtiers and ladies, whose lives touch his. The angle of vision of the narrator, the acute psychology and the sensibility of her work produce a world which is not only Japanese and ceremonial and sensitive to subtleties of human interplay, but also as novelistically complete as the world of Proust, and as irreducibly feminine as the domain of Jane Austen.

PROUST, MARCEL. *Remembrance of Things Past*. 1913–27. In seven volumes and about one and one-half million words at which the author worked feverishly until his death in 1922, are set forth, as distillations of the memory of one character (Marcel), a personal history, the record of an era and one of the great comprehensive statements of the nature and terms of human society. Proust uses memory to ransom truth from time. By holding moments in memory, examining them, contemplating them, tracing their temporal and spatial ganglia, by comparing them, he frees the fullness of the "actual" from the jet stream of "normal" experience in which consciousness can never linger upon the moment, for the present instant is already past before it can be examined. Because memory is a process in time which goes on "behind the eyelids," it is detached from the current of "engaged" life: in memory, so to speak, one may attend not only to the galloping figure but also to the panorama through which he moves, the route by which he has come, the individual colors and sounds, the elements of cause and effect which touch figures tangential to him, and comparisons between him and horsemen of other times, other places. In general, Marcel's society is spelled with the capital S; the action is intrigue of sex and salon; the characters are an elite group. But each character is like a panel of unique sculptures in cinematic succession, the images are indelible, the insights into the special Society reverberate into a society of implication, and, most paradoxical, in the great novel to cancel time, the role of time in the development of human beings and their societies is comprehended as in no other work of art. In the literature of France, a country with a tremendous history of great novels, Proust's work is as surely triumphant as Dante's in Italy.

PUSHKIN, ALEXANDER. *The Captain's Daughter.** 1836. Janko Lavrin's remark that this short, tight novel is like a work of Sir Walter Scott rewritten by Jane Austen will introduce *The Captain's Daughter* perfectly to anyone who remembers the Scott of *Heart of Midlothian* rather than of *Ivanhoe.* Set at the time of the Pougachev revolt against Catherine II, a period Pushkin had studied closely, the story traces the career of Peter, a young Russian officer who falls into error, love and enemy hands, but achieves nobility and heroic stature. Action, characterization and irony are memorable in the work: the excitement and suspense of rebellion, battle, treachery, violence; the profound but slightly misguided parental concern of Peter's father and mother; the courage and clarity of spirit of the captain's daughter, Marie, with whom Peter is in love, the malefactions of the tortured Shvabrin whom Marie has rejected; the sudden transformation of Captain Zourin into a figure of significance whenever shooting begins; and, justifying the book's subtitle ("The Generosity of the Russian Usurper Pougachev"), the curious genius of the peasant who claimed to be Peter III and roused the Cossacks to revolt; these, and such nice ironies as the fact that, but for the Pougachev revolt which separated them and nearly resulted in the deaths of both, Peter and Marie could never have overcome the obstacles to their marriage.

RABELAIS, FRANÇOIS. *Gargantua and Pantagruel.** 1532–53. What everyone who has not read it knows about this book, namely that it is as amoral as Aretino, is in fact the one exception to the general truth that anything one says about it is at least partly true. Through five books (the last posthumous and, some scholars believe, either not completed or not written by Rabelais), there is a search for the grail of wisdom. With Renaissance voraciousness and scholastic pedantry of detail, the characters drive toward an answer to life by engorging recorded knowledge and new experience. In Book I (Book II was written first), it is Gargantua who, after his miraculous birth through his mother's left ear, takes up the quest and follows it through a clerical education (a dead end), studies in Paris that parody the curriculum of that University, and a mock-epic war, before building for his aide Friar John the Abbey of Theleme, which has the motto "Do What You Want To," and assumes that what will be wanted is something between the modes of life of Leonardo and of Castiglione's courtier. In the other books the quest is continued by Gargantua's son, Pantagruel, who ingests the learning of Paris, acquires the services of an intellectual rascal named Panurge, becomes a king, and in Book III (dedicated, perhaps ironically, to Margaret of Navarre), skeptically considers the problem of women, because Panurge is considering marriage. In the encyclopedically satirical last two books, he tours the universe in search of the ultimate oracle, whose message coincides with Gargantua's first spoken word: "Drink!"—which is to say that the value of life is in the living of it, the *getting* of learning and experience.

SARTRE, JEAN-PAUL. *Nausea.** 1938. This novel by the most commanding figure in contemporary existentialist philosophy is said, by Sartre's American translator Hazel E. Barnes, to require nothing less for its explication than the whole of *L'Être et le Néant (Being and Nothingness)*, the central text of the author's philosophy. But the literary, as against philosophical, operation of the novel has been summarized by Professor August Coppola of Long Island University in an analysis of its structure and symbol entitled *The Structure of La Nausée,* a work which should soon be in print and may be expected to be definitive. Very briefly, *Nausea* is a deceptively simple novel, written in "primitive" diary form, which records "in his own words," the experiences of a young man of our time named Antoine Roquentin, who undergoes, during a season in a provincial French town, the whole concatenation of shocks involved in: disengagement from an eighteenth-century world; the nausea of alienation from objective meaning; and finally, the confrontation of total self-responsibility of life in which neither accident nor Aristotle can serve as an excuse for anything. In short, the work achieves a dramatic statement of the archetypal experience of the European intellectual in the first half of the twentieth century—and just possibly of the American in the last half.

SHOLOKHOV, MIKHAIL. *The Silent Don.** 1928–40. A novel of the Cossacks in war and revolution which pits the relentless machine of history against the flesh and bone and spirit of a people, the two volumes (four in the Russian) of *The Silent Don* are the first Soviet fiction on epic scale to satisfy the demands both of Communist orthodoxy and of esthetic integrity. Sholokhov's Cossacks are a nation apart—independent, committed to the mores of their own long-established culture which is not supported by either side of the revolution, although the menace from the Red side is greater. Caught in a struggle over irrelevant ideologies, they fight for the side which, at any moment, seems least malign. Cut and divided, like infantry under attack by a tank corps, they become more and more the prey of forces with which they cannot cope. Once sure, cruel, brave, tender and resourceful, they find now that even their security in their own identity is gradually destroyed under attack, plunder and warfare that has become internecine. Corruption follows despoliation, and the old codes under which the Cossacks fought and loved and mastered their horses and their lands are debased under the new order. Even when injured and unmanned by the hurricane of history, however, they retain a dignity and a capacity to endure which mutes the tragedy, and leaves the novel neither prorevolution nor antirevolution. What will be will be (thus the dialectic of history is affirmed), but what have real human meaning are joy and love and agony in the lives of people, and Sholokhov's Cossacks live intensely.

SILONE, IGNAZIO. *The Secret of Luca.** 1956. Ignazio Silone's novels of rural Italy, the most starkly authentic since Verga's, turn on the human search for meaning—specifically a meaning on which to build security of the self and security in one's relations with one's fellow man. In a world in which each man is an island of fear, Silone's main characters seek terms on which to base self-trust and trust of another—even one other—human being. Silone's *Mr. Aristotle* and *A Handful of Blackberries* demonstrate that this anguish of the individual is not mitigated by systems of abstract logic, nor of political (and other) science. More generally his novels confront a difficult artistic enterprise: to present, in fiction which has the imprimatur of truth, a character who achieves real moral development. In *Fontamara* a character is offered and accepts the opportunity for sacrifice. In the linked novels *Bread and Wine* and *A Seed Beneath the Snow*, a political partisan is transmuted into a secular saint. In a novel which is the culmination of Silone's published work, *the secret of luca,* a poor man who has served forty years in jail for a murder he did not commit, is hunted out by a rising young politician named Andrea, who has returned to his native village and Luca's on a holiday. Clue by clue he pursues the truth along a way that turns into something like Dante's journey, and ends with the humble, radiant image of Luca himself: the word made flesh.

STENDHAL (MARIE HENRI BEYLE). *The Charterhouse of Parma.** 1839. Between the two best of the fine lot of Stendhal's novels, it is not possible to choose. In *The Red and the Black* (1830), Julien Sorel makes his way to the top of society, using the church, women and friends as footholds, yet never in his ruthless climb loses either his passion or, although it is often in eclipse, his essential innocence. In *The Charterhouse of Parma,* Fabrizio del Dongo attains the position of archbishop by contributing a talent for duplicity to the intrigues on his behalf by his glamorous and magnificently amoral aunt and her lover Mosca, the Metternich of Parmesan politics. Both novels attain power through the cumulative definition of character and situation, both are plotted in the manner of the older romances, and both invite all the conflicting tags applied to them: "romantic" and "reali[illegible] and "symbolic" and "aristocratic." Stendhal's strategy is to distinguish (as separate from the characters' motives as they are shaped into means and ends by his interaction with society) what is the impenetrable kernel of the self, that which in a crisis will come to the fore and unexpectedly dominate his behavior. Fabrizio, no less than Julien, has passion—the antithesis of calculation—and real integrity of the inner self. Predictably, therefore, both go calmly to their final ends—Julien to execution, Fabrizio to the austere monastery called the Charterhouse of Parma.

TOLSTOI, LEO. *War and Peace.** 1865, 1869. Sentence by sentence Tolstoi writes as if language were bits of mirror to reflect the surfaces of things—furniture, gesture, fields, faces. Even when he discusses motives, the point of view is external, detached. But these bits of mirror are assembled like the carefully cut marble of Florentine mosaics, and they cumulate in images of incredible depth, within patterns and themes of rich Byzantine complexity. Very broadly, the arena of action in the novel is Russia during the period of the War with Napoleon; the arena of significant reference is history, with and without the capital H; the arena of meaning is the individual human consciousness. The implicit question to which the novel is an answer might be phrased thus: What is the relation, if any, of individual human motive to the constant factors in the history of the universe? In war and peace, youth and age, life and death, time and eternity, can there be any engagement of individual need and historical necessity? Immediately under attention in the novel, of course, are persons rather than abstractions. Individual members of a gallery of Russian aristocratic families—Bezuchov, Rostov, Bolkonski—are observed as their lives, rather more than their minds, confront this question. Beyond them, at one pole, is the figure of Napoleon, who tries to force the rhythm of history to his own tempo, and fails; and, at the other, the Russian general Kutuzov, who is sure that man influences events only by suiting his own impetus to the cadence of history, and succeeds.

TOLSTOI, LEO. *Anna Karenina.** 1877. In this well-mortised story of a great love affair, to know all is to pardon nothing. Anna Karenina and her lover Vronsky are presented with sympathy, and with understanding that approaches clairvoyance, and like Dante's beloved Paolo and Francesca are sentenced to hell, here and hereafter. The novel surrounds Anna and Vronsky with a constellation of loves: Oblonsky's petty amours, Karenin's self-love and the domestic felicity of

Kitty and Levin. In fact, nothing of human experience of love is omitted: not the joyful opening of the self, not the subtle and exquisite tortures, not the polite savagery of social sanctions against lovers, not the ecstasy, not even the boredom. Because the author is Tolstoi, every nuance of these matters emerges from a text which has the manner of antiseptic detachment, and seems concerned, page by page, with nothing more profound than the texture of the wallpaper of life. Although the architectural and symbolic structure of the work is as symmetrical and predictable as a Gothic arch, the cumulative expression of the theme—the meeting in love of man and woman and the separate psychologies of each (how different Levin's relations with his brothers and the interplay of the women at the ball)—makes this work a monument to the power and poetry of prose.

TURGENEV, IVAN. *Fathers and Sons.** 1862. Misread a hundred years ago as the topical novel it never was, except gratuitously, Turgenev's novel retains esteem today because it *is* the story of fathers and children, not because it allegedly introduced a new political meaning for the word "nihilist." Turgenev, through a number of books and plays, demonstrated his sensitivity to the push and tug of human relationships, particularly to the subtle harmonies and dissonances which occur in the family, in friendship and in love. In this novel there is a melodic resolution of these elements, and, except for the two most rigid characters—one of the old generation, one of the new—*Fathers and Sons* is the happy record of human success. The "nihilist" Bazarov, whose mastery of political and scientific abstractions is won at the expense of human warmth, is defeated first by love and later by the bacilli which interest him more than people; and old Pavel goes off to pout in Europe when Bazarov wounds him. Once death and exile have removed these characters, however, the conflicts between generations, between sexes, between old and new values in a time of social change are resolved. The college graduate and his father find common ground again. A pillar of the old regime discovers a new position in life. With the new blurring of class distinction, a man marries the woman who loved him enough to be his concubine when social barriers ruled out marriage. With full expression of the difficulties and without straining plausibility, Turgenev admits into the realistic novel a quiet human triumph.

VOLTAIRE. *Candide.** 1758. In clean hard prose, of brevity and economy so great that only the wit of Voltaire lifts it from synopsis to dramatic narrative, *Candide* or *Optimism* moves its characters through a series of horrendous adventures which demonstrate that any accident may separate a man from good fortune, but a fool and his wisdom are never parted. Candide, a natural child, grows up in the luxury of a noble household, reassured by the views of Pangloss, who sees as through a mirror opaquely the Leibnizian notion that everything happens for the best in this best of all possible worlds. Then Candide falls in love—and into the action of love—with Pangloss' pupil Cunegonde, is surprised, booted out into the world, pressed into an army, and abused by Jesuits, cannibals, earthquakes and such other examples of accident, malice or calamity as Voltaire has not reserved to the subsequent histories of Pangloss, Cunegonde and various minor characters. Pangloss himself narrowly outdoes the others in accumulating misfortunes but meets every demonstration of the irrational with an argument that all happens for the best. In the end, conviction unshaken, Pangloss settles down with Candide, the now ugly and crabbed Cunegonde and three other repeatedly abused characters on a farm in the Near East, where, living under Candide's new rule of less talk and more work, they prosper quietly.

WU CH'ÊNG-ÊN. *Hsi Yu Ki.* c. 1570. A popular Chinese novel, in colloquial idiom, *Hsi Yu Ki* is known in English mainly through *Monkey*, Arthur Waley's translation of about one-third of the original. Episodic, within broad divisions, the novel first introduces the fabulous character Monkey, a simian Merlin, in a series of fantastic adventures, and then enlists this scintillating and irresponsible figure in support of the plodding, insecure, desperately serious Tripitaka, whose mission to India is the frame for the main section of a picaresque yarn that mingles, with unexpected plausibility, the crass and the subtle, the allegorical and the literal, the wise and the foolish, the poetic and the droll, the supernatural and the superficial. Legends had long clustered about the journey of Tripitaka (the historical Hsüan Tsang of the seventh century), and the novel makes the most of them, both for satire upon human and celestial red-tape and officiousness, and for sharp pictures of beauty, stupidity, domestic realism, wisdom and naïveté. Like the *Panchatantra* and the *Arabian Nights*, the narrative is interrupted by verse commentary, but unlike them

Hsi Yu Ki is truly a novel—completed only when Monkey finally achieves illumination. "And if you do not know," as the last sentence of each chapter but one begins, how this occurred, "you must listen to what is told in the [one hundredth] chapter," which is, regrettably, the last.

ZOLA, ÉMILE. *L'Assommoir.* 1877. Zola wrote down, and believed, a theory that the novel could be used as a laboratory for sociological and genetic experiments. But, except for the confusion it spread among readers of his novels, Zola's theoretical naturalism did nothing worse than lead him to the virtues of close observation and intense concern for detail. In the Rougon-Macquart, his major achievement, the cycle of twenty novels which Zola called the "natural and social history of a family under the Second Empire," the vital development of meaning is orchestrally scored in a music of images, with fully articulated themes, counterpoint and variations. *Nana,* the best-known book of the series, although its presentation of the character who becomes a courtesan is able to invoke the mystique of Aphrodite herself, is perhaps less subtle and successful than the novel *Germinal,* in which Nana's illegitimate half-brother Etienne becomes the leader of the workers in a mining community, or *L'Assommoir,* in which Gervaise, the mother of Nana and Etienne, is the central figure. Gervaise's brave campaign against hunger, ill-treatment and destruction founders, not upon a rock but upon an anodyne: cheap gin. *L'Assommoir* (in English variously *The Gin Mill, The Dram Shop, Nana's Mother*), in fact, might be visually represented by the two images which dominate the book, the broken figure of Gervaise and the triumphant machinery of the gin mill.

AMERICAN POETRY

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AIKEN, CONRAD. *Collected Poems.* 1953. Sixteen original volumes and *Selected Poems* (1929) precede this collection. Although he has written many narratives, Aiken is primarily a lyric poet—he sings songs; and his verse is best read aloud. He renders musical tones so precisely that he can make dissonant sound a thematic value. Aiken has said that his verse gropes continually toward symphonic arrangement, toward "a sort of absolute poetry, a poetry in which the intention is not so much to arouse an emotion, or to persuade of a reality, as to employ such emotion or sense of reality (tangentially struck) with the same cool detachment with which a composer employs notes or chords."

The substance of his poems is subjective reality, both in the lyric voice and in the characters which some poems dramatize. Often it is the subjective reality of a tortured, inhibited character, rendered by dream and fantasy. Aiken's several novels of psychological interest similarly dramatize the subconscious.

BRYANT, WILLIAM CULLEN. *Poems.* Bryant had a program for poetry. In general, he was intent upon building a native American literature. Specifically, his poetry domesticated to the American scene the rational God of Deism and the conventional forms of eighteenth-century British verse—as evident in his first and most famous poem, *Thanatopsis.*

While he trained for the bar and became a practicing attorney, Bryant wrote and published poetry. He contributed verse to newspapers and magazines, and by these connections he gradually changed his profession to newspaper editing. He became editor and part owner of the *New York Evening Post* (a vigorous force in the Democratic Party and, later, through Bryant's abolitionism, in the new Republican Party), and this editorial career limited his poetry. Although he later translated the *Iliad* and the *Odyssey* and brought out several titles of his own, the 1832 edition of his poems substantially represents Bryant's poetic program. The definitive edition of his poetry was prepared by his son-in-law: Parke Godwin, *The Poetical Works of William Cullen Bryant* (1883), 2 vols.

CRANE, HART. *Complete Poems.** 1933. Crane published only two volumes of poetry: *White Buildings* (1926) and *The Bridge* (1930). These, with a sheaf of early lyrics and an essay on poetry, were collected and edited by Waldo Frank in the title cited above.

The poet was returning from Mexico with plans for a long poem about Montezuma when he leaped to his death in the sea. His despair was partly the consequence of his father's hostility, and of loneliness and the self-indulgence to overcome it; but it had more profound causes. Although he had deep and personal religious convictions, he could not find within himself any principle of order to negate the chaos he acutely sensed in the world around him. He attempted through his poetry, notably in *The Bridge,* to find or establish some such principle. "The function of poetry in a Machine Age is identical to its function in any other age," he wrote. "The poet's concern must be, as always, self-discipline toward a formal integration of experience." In the contemporary case the poet must absorb the machine, just as he must absorb all of the human associations of the past. But this process makes a special demand on him. "It demands . . . an extraordinary capacity for surrender, at least temporarily, to the sensations of urban life." Although Crane was never able to work out any ideology of surrender, his mysticism itself became the dramatic subject of *The Bridge.*

CUMMINGS, E. E. *Poems: 1922–1954.** 1954. The dates of this collection encompass nine previous volumes of lyric poetry. Although these poems variously represent love, the natural world and the seasons, or the past and present in a social sense, their constant subject is mankind. Cummings' presiding attitude is ironic wherever the scene or the people which he represents are at odds with the high value he places upon individuality.

This irony and one other fact—that Cummings is also a painter—helps to explain the technique of his verse. His images have become more and more visual. Language's property of sound has become less and less important in his later poems. He exploits the arrangement of type on a page for visual effect. He characteristically separates and then otherwise rejoins the grammatical parts of a sentence. He breaks words at line ends to suggest other meanings from what the words themselves denote. He interrupts sentences with parentheses containing simultaneous comments on these sentences. Occasionally these eccentricities utterly fail. Reading Cummings' poems is largely a rational process, although this is congenial to irony, which is characteristically a rational perception. Cummings' impressionistic prose narratives and verse plays render the same themes by the same reflexive devices.

DICKINSON, EMILY. *Poems.** This woman spent her life in Amherst, Massachusetts, in her father's household, unmarried and secluded from all but a small circle of friends. She wrote more than 1700 poems, of which scarcely a half-dozen were published while she lived. The rest remained in manuscript, a third of them scattered among her few friends. These poems characteristically yield sudden perceptions, then explore the metaphors with which they begin. The poet's acquaintances, however, seemed not to understand the way of these poems—a fact which discouraged her from publishing them.

The curious and confused publishing history of this poetry bears on the reading and often on the misunderstanding of the poems. Following her death in 1886, various relatives and friends had a hand in editing separate editions. Errors in reading the difficult manuscripts were compounded when editors changed words and whole lines in order to "correct" them—to produce metrical regularity and more conventional metaphors. Precisely what the poet had written and what the editors wrote was unknown until Thomas H. Johnson edited *The Poems of Emily Dickinson* (1955), 3 vols., the definitive edition of all her known poems, including variants.

ELIOT, T. S. *Complete Poems and Plays, 1900–1950.** 1952, 1957. A British citizen born in America, Eliot received his formal education on both sides of the Atlantic. He attended Harvard College as an undergraduate. Then, after studying philosophy at the University of Paris and Sanskrit and Pali at Harvard, he traveled through Germany, settled in England, and resumed his studies at Oxford. Thereafter he taught school, worked in a bank, and joined the staff of a British book publisher. His first volume of poems *(Prufrock and Other Observations)* and his first critical volume *(Ezra Pound: His Metric* *and Poetry)* both appeared in 1917, after he had left the United States.

The principle of poetic expression which Eliot learned from Pound—and developed far beyond Pound—was that the poet must depersonalize his poem. ". . . the poet has, not a 'personality' to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways." In other words: "It is not the 'greatness,' the intensity, of the emotions, the components, but the intensity of the artistic process, the pressure, so to speak, under which the fusion takes place, that counts." This is the principle which has so extraordinarily influenced later British and American poets.

EMERSON, RALPH WALDO. *Poems.** "My singing, to be sure, is very husky, and is for the most part prose," Emerson once wrote. "Still I am a poet." The three volumes of poems which Emerson published (in 1847, 1867, 1876) are but a small part of his collected writings. They variously illustrate and reassert the principles which Emerson established in his essays. The romantic theory of the uniqueness of each poem, which he often stated, is congenial to his more suggestive and symbolic (and best) poems. But his practice more often departed from his theory: in his use of conventional verse forms, for instance, and in his frequent and lengthy revisions. Moreover Emerson was insistently didactic; he characteristically made a poem serve some concluded truth or conviction. All of his poems are contained in volume nine of the authoritative twelve-volume edition prepared by his son: Edward Waldo Emerson, *The Complete Works of Ralph Waldo Emerson* (1903–04). This has served as the basis for later editions, both complete and selected.

FRENEAU, PHILIP. *Poems.** Five volumes of poems are a prodigious record of this patriot's long and various public life: as teacher, soldier, printer and book publisher, postal clerk, translator, merchant seaman and newspaper editor. His political satires and ballads express his vigorous attitude in behalf of American independence and of the Jeffersonian convictions about man and government. In the conventional descriptive and didactic verse of the eighteenth-century British poets, Freneau also idealized the American Indians and celebrated his own native landscape. There is no complete collection of Freneau's poetry. The most reliable and comprehensive edition is: Fred L. Pattee, *The Poems of Philip Freneau* (1902–07), 3 vols.

FROST, ROBERT. *Complete Poems.** 1949. About sixty years ago Frost quit college to become a farmer, a teacher and a poet; and he has been at these same three endeavors ever since. He has made northern New England his headquarters, although he has often moved away. The first time he moved, he sold his New Hampshire farm and settled in England, where he published his first two volumes of poems: *A Boy's Will* (1913) and *North of Boston* (1914). These volumes established his literary reputation at home and led to a distinguished teaching career in dozens of United States colleges and universities.

In his elliptical way Frost has said a great deal about the principles of poetry. He has objected to his contemporaries' experiments in form without content, without dramatic coherence or logic ("tried without feeling or sentiment like murder for small pay in the underworld"). Instead, Frost believes in basing a poem on a dramatic situation: ". . . the object in writing poetry is to make all poems sound as different as possible from each other, and the resources for that of vowels, consonants, punctuation, syntax, words, sentences, meter are not enough. We need the help of context—meaning—subject matter. That is the greatest help towards variety." Theme, alone, he adds, can steady us down.

JEFFERS, ROBINSON. *Selected Poetry.* 1938. "I wasn't deeply interested in anything, but poetry," Jeffers wrote, by way of explaining his desultory schooling in Europe and in the United States. He settled down to poetry in Carmel, California, on a high granite slope facing the whole expanse of the Pacific Ocean.

From this vantage Jeffers has persistently written of the needs to "uncenter the human mind from itself." The burden of his poems, he says, "is to present a certain philosophical attitude, which might be called Inhumanism, a shifting of emphasis and significance from man to not-man; the rejection of human solipsism and recognition of the transhuman magnificence." As for the legends which he naturalizes, and which bear these convictions, he observes: "We turn to the classic stories, I suppose, as to Greek sculpture, for a more ideal and also more normal beauty because the myths of our own race were never developed, and have been alienated from us."

Twelve volumes of poems precede *The Selected Poetry of Robinson Jeffers,* and four volumes so far have followed it.

LANIER, SIDNEY. *Poems.* During his short life Lanier followed several careers at once. He published a volume of poems (1877) and a novel; as a college lecturer in English literature he prepared the material for two volumes of literary criticism; and he was also a musician—a flutist in the Peabody Orchestra at Baltimore. His knowledge of musical composition led him to experiment, in his poetry, with quantitative verse, that is, with poetic lines measured by *time* rather than by the customary *stress.* In this regard Lanier occasionally modeled his verse on Anglo-Saxon poetry. He published his theory about the affinity of music and verse language in *The Science of English Verse* (1880), anticipating the experiments of Ezra Pound and William Carlos Williams.

Aside from virtuosity in meter and sound, Lanier's poems display bold, uncomplicated themes, which reflect the poet's attitudes about the agrarian South (which he applauded) and the national economic system (which he indicted). The definitive text of Lanier's poems is Charles R. Anderson, [Sidney Lanier's] *Poems and Poem Outlines* (1946). This is volume one in Anderson's ten-volume edition of Lanier's work.

LONGFELLOW, HENRY WADSWORTH. *Poems.** Longfellow's lifelong desire was to be a professional man of letters, and for this purpose he chose the medium of poetry. As a professor of modern languages at Harvard, he made extensive translations of poetry from the Spanish, Swedish, Danish, German, Italian and Portuguese languages (as well as from Anglo-Saxon and from Latin). When his teaching got in the way of his writing, in 1854, after nearly twenty years, he stopped teaching. By this time, *Evangeline* (1847) and *Hiawatha* (1855) had already established his popularity. Thereafter Longfellow wrote his collection of narrative poems, *Tales of a Wayside Inn* (1863–86), published his major translation (of Dante's *Divine Comedy*) in 1867, and completed his major poetical work, *Christus* (1872–73), on which he had worked for thirty years. Longfellow described the subject of this long dramatic poem as "the various aspects of Christendom in the Apostolic, Middle and Modern Ages." The authoritative text of his poems is: Horace E. Scudder, *The*

Complete Poetical Works of Henry W. Longfellow (1892). Longfellow's publisher, Houghton Mifflin, issued his *Complete Poetical Works* shortly after his death and reprinted it many times. The most recent edition of this title is still in print.

MACLEISH, ARCHIBALD. *Collected Poems 1917–1952.* 1952. After practicing law for a short while, MacLeish took his family to France in 1923 for a five-year stay. By the time he returned to the United States, he had published five volumes of poetry. He then began to conceive of poetry as a singularly public expression.

With *Conquistador* (1932) and *Frescoes for Mr. Rockefeller's City* (1933), he demonstrated his willingness to involve the artist deeply in matters of immediate social or economic concern. Somewhat later he noted that "the public world with us has *become* the private world and the private world has become the public. We see our private individual lives in terms of the public and numerous lives of those who live beside us. . . . The world of private experience has become the world of crowds and streets and towns and armies and mobs." His direct concern for the democratic experiment has led him to write verse plays for radio and television, and for ballet—even verse photographs.

Since *Collected Poems 1917–1952* MacLeish has published one volume of poems and several plays, the most recent of which is *J.B.* (1958), a recounting of the trials of Job in a twentieth-century setting.

MOORE, MARIANNE. *Collected Poems.* 1951. Six previous volumes of poetry, dating from 1921, contributed to this collection. During these thirty years Miss Moore's poetry has become increasingly intellectual. She has put the early idiom of Imagism to work in rational dissertations about circumstances, feelings and states of mind. Her language is precise, compressed and demanding: the apparently jagged forms of her verse amplify her wit. "I feel that the form is the outward equivalent of a determining inner conviction," she writes, "and that the rhythm is the person." The basic unit of her verse is the syllable. The stanzas in a poem characteristically have the identical number of syllables, and the lines make patterns of long and short syllables. They are measured by time. "I try to secure an effect of flowing continuity and am more and more impressed by the many correspondences between verse and instrumental music." A notable addition to the poet's work is a verse translation, *The Fables of LaFontaine* (1954).

POE, EDGAR ALLAN. *Poems.** The highest form of literature is the poem, according to Poe. It is the experience of perceiving supernal beauty. Below this Poe placed the prose tale and, still lower, what he called the evil genius of mere fact. With this tidy hierarchy in mind Poe prescribed how a poem show accomplish its lofty function. His prescription is famous. The poem must rhythmically create beauty—preferably by melancholy emphases; it must avoid the heresy of the didactic; and its length must be limited for the sake of intensity.

This prescription is entirely congenial to Poe's own limited verse. These poems repeatedly represent the poet's indulgence in a world which denies actuality. Both in volume and in range of subject, Poe's poetry is small, yet everyone agrees on its extensive influence on later poets: in France, at the end of the nineteenth century, and then on the early symbolists in America. The most recent and available complete edition is a paperback: Richard Wilbur, *Poe; Complete Poems* (1959).

POUND, EZRA. *Personae,** 1949, and *The Cantos of Ezra Pound,* 1948. These two volumes contain most of Pound's poetry. *Personae* (1926) is a selection of poems from a dozen previous titles; reissued in 1949, it contains all the verse exclusive of the Cantos that Pound then wanted to preserve. The Cantos have been published piecemeal since 1917; and this volume contains eighty-four of the hundred poems which Pound intended to complete the series.

In person and through his writing, Pound's influence upon contemporary English and American poetry is enormous. As a literary critic and an editor of *Poetry* and *The Little Review,* he secured a hearing for dozens of colleagues. His own experiments in verse are largely responsible for the contemporary revolution in poetics. Pound has naturalized, to modern English, the properties of a dozen languages: old and modern French, German and Italian; Chinese, Japanese, Spanish, Provençal, Anglo-Saxon, Greek, and classical and medieval Latin.

Except for the distinctly extra-national scope and substance of his poetry, Pound-the-poet has almost no relevance to Pound-the-editorialist who became an expatriate, a Fascist in Italy during World War II. His indictment for treason against the United States stood for nearly fifteen years after the war, while he was a patient in a mental hospital and until he was released from custody and returned to Italy.

ROBINSON, EDWIN ARLINGTON. *Collected Poems.** 1937. The first of Robinson's twenty-seven volumes of poetry (and one more was posthumously published) was *The Torrent and the Night Before* (1896). It contained the first of the famous and unglamorous "Tilbury Town" portraits of Maine villages, fictional records of the village in which the poet had grown up. Robinson subsidized this volume himself after realizing that his poems offended magazine editors' notions of what poems ought to say.

Within a few years the range of Robinson's work extended far beyond these early writings. After indifferent success as a playwright, Robinson found the medium he wanted: blank verse narrative, varied by dialogue and dramatic monologue. This is the form of his Arthurian trilogy (1917–27). The trilogy dramatizes problems of personal and ethical responsibility, as do his five other dramatic narratives. All of these long poems show the playwright's interest in characters and in the psychology of motives.

SANDBURG, CARL. *Collected Poems.** 1950. A son of Swedish immigrants, this Midwesterner writes about the lives of the city and farm people burdened by pressures of economic and social change. He has published his findings, in verse and prose, in more than two dozen books. Sandburg has more humor and more anger than Whitman, as he develops his subject of the modern derivative of Whitman's America. Sandburg's deep emotional response to Whitman's democratic ideal is equally evident in his long biography of Lincoln and in his curious collection of legend in colloquial verse, *The People, Yes* (1936).

In the Whitman manner Sandburg has styled himself as a kind of national bardic poet. Sandburg has said that he favors simple poems "which continue to have an appeal for simple people. I have written by different methods and in a wide miscellany of moods and have seldom been afraid to travel in lands and seas where I met fresh scenes and new songs. All my life I have been trying to learn to read, to see and hear, and to write."

SHAPIRO, KARL. *Poems, 1940–1953.* 1953. Five volumes of verse precede this collection, and one follows it. Of the earlier volumes, *Essay on Rime* (1945) is a critique in verse of contemporary poetry. It represents Shapiro's interest in defining the medium itself. Partly because he is also a college professor and teacher of poetry, he has developed his interest in an appraisal—and indictment—of the authoritarian fashions which now rule contemporary poetry. Specifically, he charges that the "official poetry" bred in the academic atmosphere is merely a hybrid "criticism-poetry." It is arcane, arbitrary, esoteric, impersonal and ideological. "The 'poetry of ideas' is always a third-rate poetry," and its contemporary versions are unoriginal and secondhand. A symptom of its atrophy is that it has to be "taught." In this regard Shapiro cites the writing of Valery, Yeats, Pound, Hulme, Joyce and Stevens. His latest book of criticism, *In Defense of Ignorance* (1969), particularly assaults the poetic principles and practices of T. S. Eliot.

STEVENS, WALLACE. *Collected Poems.** 1954. Writing poems was an avocation for Stevens during all of his adult life, as a newspaperman, lawyer and insurance man (an expert in surety claims). "Poetry and surety claims," he once said, "are not as unlikely a combination as they might seem. There is nothing perfunctory about them, for each case is different." Not counting reissues, Stevens published eleven volumes of poems before his *Collected Poems* appeared on his seventy-fifth birthday.

Stevens' poems all reflect what he called his "exceedingly regular and disciplined life." The poet's job, he thought, is certainly not to comfort people or to lead them out of their confusion, yet it is his function to help people live their lives. Actual events, he said, exert an awesome pressure on our lives, which a possible poet must be capable of resisting or evading. It is not a matter of escape but of resistance to the exterior realities with an equal pressure from within oneself. This resisting pressure of the imagination "seems, in the last analysis, to have something to do with our self-preservation; and that, no doubt, is why the expression of it, the sound of its words, helps us to live our lives."

TAYLOR, EDWARD. *Poems.* When Taylor could not honor an oath to uphold the Church of England, required for a teaching license, he came to colonial America to complete his formal education and to join the Congregational ministry. He organized a parish in Westfield, Massachusetts, where he spent the rest of his life and wrote nearly 300 poems. These were found in a 400-page manuscript which featured two sustained poetical works. One, entitled *God's Determinations,* is a series of thirty-six individual poems, the majority of which assign speeches to six abstract characters: Christ, the Soul, Satan, a Saint, Justice and Mercy. The whole work, which resembles a morality play about the Fall of Man and the problem of his Salvation, justifies the Covenant Theology. Taylor's other major work is a series of lyrics entitled *Sacramental Meditations* ("Preparatory Meditations upon my Approach to the Lord's Supper, Chiefly upon the Doctrine Preached upon the Day of Administration"). These Meditations represent the most—and the best—of Taylor's poems.

Except for two stanzas of one lyric, none of Taylor's poems were published during his lifetime. For over two hundred years Taylor's poetry was scarcely known, until Thomas H. Johnson edited two selections, both entitled *The Poetical Works of Edward Taylor* (1939 and 1943). A more complete selection, edited by Donald E. Stanford, *The Poems of Edward Taylor* (1960), adds 128 poems not previously published.

THOREAU, HENRY DAVID. *Poems.** "I have traveled a good deal in Concord," Thoreau once wrote with reference to those metaphorical journeys into his own consciousness, which he continually conducted. Thoreau's two accounts of his journeys, which he published as books *(A Week on the Concord and Merrimack Rivers,* 1849, and *Walden,* 1854) contained some of his poems. A few more he published piecemeal; and still others remained, unpublished, in his journals. Thoreau was a young man when he wrote most of his poetry, and he gradually abandoned verse for prose. His poems are almost exclusively expressions of attitudes. In general, they characteristically turn an experience into some revelation about the poet.

WHITMAN, WALT. *Leaves of Grass.** 1855–97. Most of Whitman's poems represent his attempt to assimilate and literally reproduce his own accumulated experiences. These derive from various jobs which he held, from his wanderings over the American countryside and from his extensive reading. Both individualism and the democratic ideal found a place in his personal mysticism. Whitman never developed a logical system of ideas: he believed at the same time in the fullness of creation and in its progress; he acknowledged evil merely by asserting value in any state of being; and matter to him was both alive and spiritual. Out of these rationalizations of his own experiences grew his concept of the poet—the great ethical and social teacher unconfined by any mere social program. In this role Whitman built himself into a legend which he spent most of his life proclaiming. The prosody of his poems is symptomatic of his declarations of thematic independence. He built verse lines out of phrases which sometimes turned into sentences as they expanded, repeated and amplified an idea. With this characteristic treatment he even raided his own prose and turned it into cadenced, unrhymed verse.

Whitman himself subsidized the first edition of the *Leaves of Grass* (1855), and during his lifetime he prepared eight more editions, incorporating the poems which he separately published under four other titles. A tenth edition of the *Leaves* (1897) includes "Posthumous Additions." The edition which is usually reprinted is the ninth edition (1892), the last one which Whitman supervised. The most recent edition of *The Complete Poetry and Prose of Walt Whitman,* based on the 1892 edition, was reissued in 1957, with an Introduction by Malcolm Cowley.

WHITTIER, JOHN GREENLEAF. *Poems.** A Quaker farmer in Massachusetts, Whittier first attained public attention with some verses which William Lloyd Garrison published in his newspaper. Then Whittier himself became a newspaper editor and—with Garrison's support—a vigorous abolitionist. His poems supported both his convictions and his editorial program ("What an absurdity is moral action apart from political," he wrote).

Whittier had already established notoriety as a partisan and as a humanitarian when the first comprehensive edition of his poems appeared in 1849. Then, after the Civil War, the publication of *Snow-Bound* (1866) achieved an immediate popular and financial success. Thereafter, Whittier's poems were autobiographical, retrospective, and for the most part serene. He was also much in demand as a writer of occasional verse.

WILLIAMS, WILLIAM CARLOS. *Collected Earlier Poems,* 1951, and *Collected Later Poems,* 1950. These titles republish poems in ten previous volumes, dating from Williams' earliest, *Poems* (1909). Williams began as an Imagist, and his later experiments in form and in the technique of versification are congenial to the postimpressionism in all of the fine arts. He encourages invention in language. "Many attempts will be made before our inventions will be fruitful. Finally something worthy of our language, our history and ourselves may emerge. In the interim every available resource open to us must be investigated—even those elements traditional to English, which in the past have most led us astray. American poets since Whitman, have, generally speaking, retreated steadily from his advanced position. It is to be hoped that with a better understanding of our position and opportunities we may do better."

Williams' long poem about an American city, *Paterson,* was published in four volumes (1946–51). His work includes another dozen volumes of prose, both fiction and nonfiction. In addition to his writing and his lecturing about writing, Williams has maintained his practice as a physician.

BRITISH POETRY

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ARNOLD, MATTHEW. *Poetical Works.** Except for an engaging capacity for self-doubt, Matthew Arnold had certain temperamental links with Wordsworth. Several of his sonnets and short poems have that direct, somewhat prosy manner poets assume when they are delivering themselves of weighty sentiments. His love poems—those concerning the lost Marguerite—appear to be recollections in a tranquillity long habitual. But more clearly than any other poet Arnold expresses the agony of the Victorian intellectual torn between the acceptance of science and the need for some kind of religious certainty. *Longing, Dover Beach* and *Stanzas from the Grande Chartreuse* are among his most eloquent plaints. Arnold's manner is grave, quiet, suited to the controlled elegiac mood which notably distinguishes *Thyrsis,* the elegy for his friend, Arthur Hugh Clough, and *Rugby Chapel,* the elegy for his father. Arnold's narrative poems, *Sohrab and Rustum* and *Tristram and Iseult,* have exciting moments, but they do not quite dispel the impression that Arnold was primarily an intellectual poet, self-dramatizing, formally unadventurous, seemingly most comfortable in poems which make direct statements.

AUDEN, W. H. *Selected Poetry.** 1959. The qualities which distinguish Auden's poetry are the engaging and engaged personality shining through every line, the lightness of touch of a kindly satirist, and the technical vitality that leads him to experiment continually with new and old metrical forms. Most of Auden's poetry is involved with the world around him, with human insensitivity to suffering and injustice, with the problems of finding meaningful patterns in the mosaic of personal and social events. His works include long poems and verse dramas as well as the short poems and doggerel satires so widely anthologized. His influence has been enormous.

BLAKE, WILLIAM. *Poetical Works.** Poetry on Blake's terms is a matter primarily of imaginative apprehension. The poet is one who sees the unseen and gives that vision a sensuous form. It is difficult with Blake to maintain a distinction between form and content; he himself would have rejected any such categorizing as a part of the deluding veil which reason interposes between the mind and reality. Throughout Blake's work, reason is the enemy of truth. His short poems are largely included in the two volumes, *Songs of Innocence* and *Songs of Experience.* These poems freely interpret the two faces on the coin of Blake's reality, a world torn between forces of good and evil. The good forces include freedom, love, imagination, passion, nature and Satan; the evil forces include restraint, hate, "single vision," science and Jehovah. Blake's long poems create an elaborate mythology to represent this view of the universe; *The Marriage of Heaven and Hell, The First Book of Urizon, Europe, The Song and Book of Los* and *The Book of Ahania* are the major revelations in the Blakean testament. These wild and complicated longer poems are at the opposite remove from the breathtaking simplicity, gentleness and sweetness of the short lyrics. That Blake's range of vision matched in scope his range of passion may be visually apprehended by studying the matchless paintings and engravings he executed for his own and others' books. A variorum edition, *Complete Writings,* edited by Geoffrey Keynes, was published by Random House in 1957.

BROWNING, ROBERT. *Poetical Works.** Early in his poetic career Browning established a reputation for obscurity, and though later undeserved, the reputation followed him most of his life. After a few false starts Browning found, however, the type of poem most congenial to his outlook, style and imagination. The dramatic monologue, the form in which a particular person addresses another individual under specific circumstances, allowed Browning to exploit most fully his psychological insight, his interest in remote historical settings, his delight in recherché allusiveness, and the positive faith with which he met and attempted to ground the negative philosophical currents of his age. *My Last Duchess, The Bishop Orders His Tomb, Caliban upon Setebos, Andrea del Sarto, Abt Vogler* and *Rabbi ben Ezra* are among the most widely anthologized of his short monologues.

Browning's major work was *The Ring and the Book,* one of the most astonishing productions of the nineteenth century.

It consists of twelve parts, ten of which are dramatic monologues by characters connected with the series of sixteenth-century trials which grew out of the escape and murder of the child bride of an arrogant but impoverished Florentine count. Those who sample this work usually read the monologues of the three principals in the scandal: Count Guido Franceschini, the wronged and avenging husband; Pompilia, the child bride; and Giuseppe Caponsacchi, the young priest who throws away his frock and career to rescue her. Browning's more explicitly didactic poems are generally tiresome, for he lacked the lyric sweetness that could have made his teachings palatable. Browning's characteristic style avoided the conventional beauties of lyric poetry and in their place cultivated an idiom that was abrupt, cacophonous and writhing with grotesque imagery.

BYRON, GEORGE GORDON. *Poetical Works.** After the well-deserved critical scorn which greeted his first slim volumes of sentimental and commonplace verse, Byron suddenly emerged as an uncommonly witty and withering satirist. *English Bards and Scotch Reviewers* established Byron as a formidable opponent, if not a poet. His gift for satire ripened in *The Vision of Judgment* and *Childe Harold's Pilgrimage*, and it reached its richest and mellowest development in *Don Juan*. The latter narrative depicts the ribald international adventures of its youthful hero in sixteen cantos of *ottava rima*. Byron's shorter narrative poems, however, feature nothing intentionally amusing in the make-up of their heroes. *The Corsair, Lara* and *The Bride of Abidos* are probably the best of these stories about lonely, sullen outlaw types in exotic Mediterranean or Near East settings. Byron's verse dramas have more depth and subtlety: *Manfred* develops the character of a supermoral hero seeking release in suicide; *Cain* and *Sardanapalus* assault the moral platitudes of a smug public less extravagantly but with more esthetic force. Byron's poetry will yield relatively few quotable lines, largely because every line is a subordinate thread in a large fabric. As did Spenser, he conceived his stories intellectually and purposefully as single units; and again as Spenser, he experimented with a wide variety of stanzaic forms, including the Spenserian, without departing very often from the end-stopped line. But Byron's range of musical effects was comparatively limited. He was a narrative poet of a vision that was single, though penetrating—a pre-Victorian existentialist saint, with a sense of humor.

AUCER, GEOFFREY. *Poetical Works.** A narrative poet and, in a sense, a dramatic poet, Chaucer's greatest poems explore the conflicts which arise between individual characters and the human institutions which encompass them. Chaucer had not only a highly developed sense of dramatic irony but also the extremely rare gift of creating intensely real characters. His early poems, like the *Book of the Duchess* and the *House of Fame,* are witty and gently satirical commentaries on the medieval love conventions woven into the traditional dream-allegory form. His satire took on wider scope and deeper seriousness in *Troilus and Criseyde,* a 6,500-line rime-royal retelling of Boccaccio's *Filostrato;* here Chaucer explored the hypocrisy and corruption inherent in the chivalric love tradition. The *Canterbury Tales* gave Chaucer the opportunity to turn his critical insight into almost every element of medieval society. The "General Prologue" describes the assorted individuals who tell the stories, and who, in the links between, are allowed to extend their characterizations by their own acts and words. The stories themselves are as varied as the pilgrims who tell them, and some of the stories reach formal perfection; the *Knight's Tale* is a model of the ceremonial romance, the *Pardoner's Tale* of the medieval morality, the *Nun's Priest's Tale* of the animal fable, the *Miller's Tale* of the sophisticated bawdy story. Chaucer's subtlety and wit, his warm and charming personality can only be savored in the original Middle English, a language that the average student finds enjoyable in a surprisingly short time. The New Cambridge Edition, *The Works of Geoffrey Chaucer,* edited by F. N. Robinson in 1957, is excellent.

COLERIDGE, SAMUEL TAYLOR. *Poems.** Coleridge's great poems were written within a few years of his early contact with Wordsworth. *This Lime-tree Bower, My Prison,* is distinctly Wordsworthian in mood and subject, a quietly graceful and reflective poem, full of finely observed natural imagery. But within the same two-year period, 1797–98, fell the incomparable and distinctly Coleridgian poems, *The Rime of the Ancient Mariner, Kubla Khan* and the first part of *Christabel.* It was Coleridge's aim in these to make the supernatural palpable through the evocative power of imagery and rhythm. In Coleridge's scheme, truth was suprasensual, communicable, if at all, only symbolically. The measure of his success may be inferred from the fact that his enormous reputation as a poet rests almost entirely upon these few poems.

DONNE, JOHN. *Poems.** The notion of the lyric changes with Donne. His *Songs and Sonnets* are neither in a conventional sense. His verse is gnarled, sinewy, wind-blown in a way that seems the antithesis of lyricism. But the poems are short, formally organized, introspective and charged with wit and feeling. Samuel Johnson called them metaphysical because of the unconventionality of their imagery. Of the early *Songs and Sonnets* some are frank and adroit celebrations of physical love, some are wry posturings of cynicism, some analyze the intimate permutations of his love for the lady who became his wife. Most of these early poems exhibit the preoccupation with death—and its connection with sexual love—that pervades his sermons and meditations and his later poetry, the so-called "Divine Sonnets." Donne's longer poems—Satires, Epistles, Anniversaries, and the *Progress of the Soul*—contain pebbles of flashing imagery scattered across their otherwise rocky, dun-colored landscapes.

DRYDEN, JOHN. *Poetical Works.** Much of Dryden's poetry is occasional verse—*Astræa Redux* (1660) celebrating the return of the monarchy, *Annus Mirabilis* (1666) eulogizing the Royal Society, and political satires like *Absalom and Achitophel* (1681), *The Medal* (1682) and *MacFlecknoe* (1678). Though these were written for immediate practical purposes, their interest for today's reader may not be wholly historical. Dryden, even with the most pedestrian matter, has command of a personable poetic manner. His typical verse has a manly strength and control, a cool equability of temper that, if seldom exciting, is seldom tiresome. His religious poems, *Religio Laici* and the *Hind and the Panther,* written after his conversion to Catholicism, are in his best reflective style. While most of Dryden's longer poems are cast in closed couplets, he was capable of writing delightful lyrics in a variety of forms. His melodious and complicated odes, the *Threnodia Augustalis* (1685) and *To the Memory of Mrs. Anne Killigrew* (1686), reward close study. Perhaps the finest of Dryden's poems are the sweet and intricate odes written for the Musical Society, *Song for St. Cecilia's Day* (1687) and *Alexander's Feast* (1697). Dryden closed his remarkably productive life, in which his poetry was crowded between his many dramas and translations, with his *Fables Ancient and Modern* (1700), models of finely paced poetic narrative. L. Bredvold edited *The Best of Dryden* in 1933.

HARDY, THOMAS. *Collected Poems.** Early in life Hardy gave up a career in architecture to devote himself to literature; and when he was nearly sixty, he gave up a career as his country's leading novelist to devote his last thirty years to poetry. His shorter poems are impressive for their strength, simplicity and naturalness. His ballads draw on the locale, characters and dialect of the Wessex country in which his novels are set. His repeated themes center on death, chance, fate and the indifference of nature. The instrument of dark irony that made his novels so compelling also shaped his poetic metal. *The Convergence of the Twain* is perhaps the most arresting exposition of Hardy's determinism. For some readers, Hardy's *The Dynasts* is the greatest poem of the twentieth century—a long epic drama, reminiscent of *Prometheus Unbound,* dealing in 130 scenes with material drawn from the Napoleonic wars. Throughout Hardy's poetry one is reminded of the architect at work, scrupulously honest, courageous and sensitive; and working with native materials on structures of such primitive integrity that ordinary standards of elegance are put to shame.

HOPKINS, GERARD MANLEY. *Poems.** Hopkins' poems may be the purest expressions of religious ecstasy in the English language. *The Windhover, Pied Beauty, God's Grandeur, Spring and Fall, I Wake and Feel the Fell of Dark* are poems which transfer to an uncanny degree the emotional seizure of the poet's unique experience. Hopkins' effects result in part from the tonal dissonances that enforce the reader's attention, from the unusual combinations of images that draw disparate experiences into a single emotional focus, from the inventive diction that echoes within the reader's subconscious, and from rhythmic elasticity that helps to control the shape of the reading. Hopkins' longer poems appear somewhat more conventional only because the more radical characteristics are spread thinner, but they contain lines which surprise the reader's wonder as effectively as those in any of the short poems. While Hopkins' total extant production is not large, each poem produces a distinctly individual effect, and most can be expected to grow with the reader's intimacy. The third edition of his

Poems, edited by R. Bridges and W. H. Gardner, was published by Oxford in 1948.

JONSON, BEN. *Poems.* Aiming at a neoclassical ideal of clarity and proportion, and rigorously eschewing introspection, Jonson represents a reaction from the often wooly enthusiasm of his contemporaries. His best remembered poems are the delicate and crystalline lyrics which grace his masques and plays. With nothing intellectually pretentious about them, his longer poems are thoughtful with the thoughts a precise mind would think. His wit is epigrammatic, his diction transparent, his varied versification always appropriate to his ideal of civilized ornament. Within his carefully formulated standards, there is rich variety in Jonson. His songs are truly songs, so musical they suggest their own settings. His verse epistles are set in rhymed couplets, the formal rigidity of which is softened by a subtle freedom of prose rhythm. His odes are complexly organized without losing serenity of tone. If Jonson is not the most thrilling of Elizabethan poets, for many moods he is the most satisfying. An edition of his *Poems,* edited by G. B. Johnston, was published by the Harvard University Press in 1955.

KEATS, JOHN. *Poetical Works.** His discovery of Spenser's *Faerie Queene* in 1813 impelled Keats to write his first extant poem. After several false starts, the sonnet "On First Looking into Chapman's Homer" gave promise of certain poetic power. *Sleep and Beauty,* finished shortly after the Chapman sonnet, developed Keats's theory that the writing of poetry is essentially an unconscious process. The theory received its most extensive test in *Endymion,* the narrative poem Keats felt he had to write in order to develop facility. It tells the classic story with a richness of imagery and a complexity of plot that tempt the most literal-minded reader into allegorical speculations. Though it is a work any fledgling poet might be proud to write, Keats could afford to consider it an apprentice's tour de force. Keats's study of Shakespeare led him into a theory of the dramatist's, or poet's, ability to suspend his own personality while he worked on that of a dramatic character. Keats called it "negative capability," a kind of "selfless sympathy" free from the confines of the artist's own [illegible] and values. From this point on. the great poems—*Lamia, The Eve of St. Agnes,* the odes, and others—were written in what Keats knew to be a race against time. His most ambitious narrative, *Hyperion*, was begun in 1818, but the conception was outgrown in the process of writing; leaving the original version unfinished, Keats began the poem anew. The fragmentary *Fall of Hyperion* suggests that Keats was moving on to higher and dryer esthetic ground when tuberculosis closed the most promising poetic career since Milton's.

MILTON, JOHN. *Poetical Works.** "The Last Elizabethan" was serenely undismayed by being an anachronism, for he fully knew he was the lone mountain standing in the plains of his generation. Milton had prepared himself from an early age to be the greatest poet in the language. His first poems were collected and published in 1645, when he was thirty-seven, in a volume that included the *Ode on the Morning of Christ's Nativity, Comus, L'Allegro, Il Penseroso* and *Lycidas.* Then after years of writing prose polemics for the Commonwealth and other causes, blindness and the collapse of his political hopes forced him into retirement and the major work of his life. In the black years of his early fifties Milton began the 10,000-line epic that was to justify the ways of God to man. The theme was no more grand than the blank-verse idiom Milton created to sustain it. *Paradise Lost* begins with confident power, describing the fall from heaven of Satan and his followers, and it concludes with the wistful departure of Adam and Eve from Eden. In the course of the exposition, virtually all the learning of the age is drawn upon, the great mythologies assimilated. Milton's last two poems differ in tone and texture from *Paradise Lost. Paradise Regained* is a four-book, quietly muted account of Christ's successful resistance to Satan's temptation. *Samson Agonistes* is a drama to be read rather than staged, an austere and powerful poem, rich with personal insights, allusions and applications. Every form that Milton attempted—the masque, the elegy, the sonnet, the long epic, the short epic, the verse drama—seemingly achieved its potentiality at his hands. And distinguishable as Milton's various periods might be from each other, each is unmistakably "Miltonic," an epithet suggesting a standard of poetic power and intellect never since challenged.

POPE, ALEXANDER. *Poetical Works.** The absolute master of the closed couplet is today, as is Spenser, read more for his technique than for his substance. The slick and highly polished manner rewards detailed attention. Pope's first major poem was the *Essay on Criticism,* a brilliantly quotable rationalization of the neoclassical poetic. His last revision of the *Dunciad* may be the best of English verse satires, a poem that began as an answer to Theobald's criticism of Pope's edition of Shakespeare and was several times enlarged as Pope's circle of enemies widened. *The Essay on Man,* Pope's attempt to erect a deistic ethical structure, is full of sparkling epigrams and is relatively unmarred by personal animosities. His translation of Homer, though tonally anemic, is still bright and readable. It was Pope's fortune, or misfortune, to live in an age which valued elegant façades; as with the work of many a famous architect of his time, Pope's seemed to be more imposing than important.

SHAKESPEARE, WILLIAM. *Complete Sonnets, Songs and Poems.** Had none of his plays come down to us, Shakespeare would still remain a major author in his age of poetic giants. His instinct for comedy would remain measurable in the amusing erotica of *Venus and Adonis* (1593) and in the witty songs from his plays that had found their way into the song books of the time. *The Rape of Lucrece* represented an essay in serious narrative in the *Mirror for Magistrates* tradition. But the *Sonnets* are the substance of Shakespeare's purely poetic work. There are 154 of these composed over an indeterminable period of years. The first 126 are addressed to a young man, and so are some of the remaining 28, while others appear to be addressed to himself on the subject of a dark lady. Many of the sonnets are utterly conventional, ringing changes in elaborately constructed metaphors on the theme of the swift mortality of beauty. There are just as many sonnets, however, which are clearly wrung out of personal and quite particular experiences. The quality of the sonnets varies, but not necessarily in relation to their conventionality. Some, which in subject and treatment are most squarely in the sonneteering tradition, are among the very best: "Shall I compare thee to a summer's day?" (18), "Not marble nor the gilded monuments" (55), "When in the chronicle of wasted time" (106). Those which comment on the nature of love are among the most personal and the most electrifying: "Let me not to the marriage of true minds" (116), "The expense of spirit in a waste of shame" (129), and "My love is as a fever, longing still" (147). In his best sonnets Shakespeare's insight into the human dilemma quickens their extraordinary felicity of phrase.

SHELLEY, PERCY BYSSHE. *Poetical Works.** As the poet of freedom, Shelley embodied a unique combination of bedrock rationalism and irrepressible lyricism. To him poetry was a means to the achievement of universal emancipation from economic, political and religious slavery. He saw himself as an instrument to "call the future from its cradle," his ideas as seeds to quicken a new birth in the world. "The Poet," he wrote, "is the unacknowledged legislator of the world." His big poems, the *Revolt of Islam, Prometheus Unbound* and the early *Queen Mab* are intended lyrico-narrative manifestos of a democratic and social revolution, but cast in elusive symbolic terms. In general, Shelley had two poetic tones. His most characteristic was the tense, high-pitched, almost polyphonic choral harmonies, such as the choruses from *Hellas,* the *Ode to the West Wind,* all of *Prometheus Unbound* and *Adonais.* By contrast, Shelley's other tone is quiet, single-voiced and exquisitely melancholy—best heard in poems like *Lines Written among the Euganean Hills, To a Skylark,* and the short "Music when soft voices die." The melancholy note darkens to an almost heartbreaking despair in such poems as *To Edward Williams, To Night, The Sensitive Plant* and *Epipsychidion;* and in these poems the reader senses something of what it must have been like to try to maintain an optimistic idealism and to live according to one's beliefs during one of the dark ages of the world's tyranny.

SPENSER, EDMUND. *Poetical Works.** Spenser was a lyric poet who wrote mostly narrative poetry. His Platonism, his metaphorical imagination which enabled him to find allegorical implications in every narrative event, his verbal inventiveness, his inexhaustible musicality, his gift for synthesizing presumably incompatible entities—these are the interdependent elements invoked by the term *Spenserian.* The *Shepherd's Calendar* of 1579 ushered in the golden age of Elizabethan poetry. It consists of twelve eclogues, varied both in verse form and in allegorical content, and it immediately established Spenser in his countrymen's eyes as the "English Homer." Spenser was already a traditional name when the first three books of the *Faerie Queene* appeared in 1590. The plan of the *Faerie Queene* was to represent the twelve (supposedly Aristotelian) virtues in the adventures of twelve knights sent out on missions from the court of the Fairy Queen. The world of Faerie created by Spenser mixes without impropriety knights, satyrs, talking trees, Saracens, classical deities, sprites, gnats and interestingly assorted dragons. The six completed books and a portion of a seventh are written in the nine-line Spenserian stanza; and Spenser's diction continued to feature the Middle English revivals (and words which merely looked antique), a diction peculiarly appropriate for the depiction of the unearthly scenery and events of his *faerie lond* and its *salvage beastes* and *lechors vilde*. The rich musicality of Spenser's verse is best sampled in the two beautiful wedding odes, the *Prothalamion* and the *Epithalamion*. The latter especially is a study in carefully controlled verbal dynamics. It is his orchestration of imagery and sound that more than anything else earned for Spenser his reputation as the poet's poet.

TENNYSON, ALFRED. *Poetical Works.** After spending years in critical exile, Tennyson is back in the family again. The complaints against him would fill a long charge sheet. To the critical temper of the 1920's, his poetry seemed to embalm all of the most objectionable features of the Victorian era—its smugness, its prudery, its hot-house religiosity, its empire building, its middle-class economic prudence, its volume productivity, its double standard, etc., etc. One may concede the justice of all of these charges and yet keep Tennyson's name high on his list of great poets. Throughout his long productive life Tennyson maintained an almost unrivaled technical virtuosity and command of verbal music. At the midpoint in his life, 1850, Tennyson married, released his greatest poem, *In Memoriam*, and succeeded Wordsworth as poet laureate. He had already published some of his best known poems: *Œnone, The Lotus Eaters, The Lady of Shalott, Lancelot and Queen Guinevere, Ulysses, Tithonus, Sir Galahad, Morte d'Arthur, Dora, Locksley Hall*. Many of the themes in these continued to reappear in poems Tennyson wrote in his later life. The Arthurian material was reworked in a more elaborately allegorical structure in *Idylls of the King*, released in parts between 1859 and 1870. *Enoch Arden* (1864) was his most popular narrative poem. *Lucretius* (1868) is an imaginatively constructed monologue touching on many philosophical problems relevant to Tennyson's own time, uttered by the Greek philosopher as he is dying from the effects of one of his wife's well-intentioned aphrodisiacs.

Several of the poems mentioned here deal with men who have come to grief by placing trust in women. Tennyson's treatment of this theme is often superficial, most objectionably so in *Idylls of the King*, where the reader is left with the unforgettable picture of "Arthur, the Blameless" riding off and leaving his "forgiven" queen groveling on the dank floor of a convent. For this one needs the antidote provided by the very beautiful *Rizpah*, and the reminder in *Merlin and the Gleam* that the blameless Arthur in Tennyson's work was Arthur Hallam, whose early death occasioned the searching and poignant *In Memoriam.*

THOMAS, DYLAN. *Collected Poems.* 1953. Thomas' poetry is primarily an aural experience. No other contemporary poet has the wild incantatory power over words that Thomas could exercise even in his prosiest moods. His own voice, happily preserved on several Caedmon records, was a marvelously expressive instrument, and this fact may account for the demands in dynamic range his poetry makes on a reader. Thomas' themes range from birth to death, and the irrational forces which shape a man in between. Within rather precise rhymeless stanzaic forms, his rhythm is free. His diction includes many invented words in the manner of Hopkins, and many ordinary words are used in surprising ways. His imagery ranges between the exuberant and the dithyrambic. It is the nature of all poetry ultimately to defy rational analysis, but with Thomas the absurdity of the attempt becomes more immediately apparent. Dylan Thomas must be heard.

WORDSWORTH, WILLIAM. *Poetical Works.** The quietly reflective poetry for which Wordsworth is remembered and treasured was intended to be revolutionary, both in technique and in sentiment. His program, as explained in the famous preface to the second edition (1800) of *Lyrical Ballads*, was to restore poetry to a natural diction, "a selection from the real language of men in a state of vivid sensation." Since Wordsworth identified poetry with truth and truth with nature sensitively observed and emotionally experienced, Wordsworth turned for subjects to rural men and events, and away from the urbane subjects characteristic of Pope. Wordsworth was a serious teacher; indeed, his most conspicuous fault was his lack of a sense of humor, a lack which made some of his early politically radical poems embarrassingly maudlin, and his later politically conservative poems unbearably dull. Those that still shine are the poems written between 1797 and 1817: *The Prelude, Lines Composed a Few Miles Above Tintern Abbey, Ode on Intimations of Immortality, The Highland Reaper*, several sonnets, parts of *The Excursion* and a few of the *Lyrical Ballads.* At his best, Wordsworth can capture the experience of finding significance in a natural scene with thrilling precision, in verse that flows with a quiet, limpid confidence.

YEATS, WILLIAM BUTLER. *Collected Poems.* The poems Yeats wrote before 1910 were romantic, evocative, musical, distinctly—sometimes agressively—Celtic. *The Lake Isle of Innisfree* is the most familiar of these, but in addition to short lyrics, much of Yeats' early verse was narrative and dramatic and drawing on Irish lore. The poems written between 1910 and 1920 appear simpler, more direct, less self-consciously "literary." *The Wild Swans of Coole, The Living Beauty, The Dawn* and other poems of these middle years wear their symbolic finery with casual ease. After 1920 the level of abstraction on which Yeats worked became more rarefied. *Sailing to Byzantium* and *The Tower* are central statements of the poet's most mature art. More than half of Yeats's poems are love poems in one way or another: laments for lost lovers, catalogues of present lovers, yearnings for his own lost youth. Into these as well as other poems are often woven images and symbols drawn from his various esoteric studies—spiritualism, necromancy of all kinds. His ambition became to make his life and art a single entity, and he looked to mysticism for the solvent. Once he had shaken off the claims of the Irish nationalist movement, Yeats avoided comment on the events of the world around him. This renunciation left him with just one subject—himself.

WORLD POETRY

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ALLWOOD, MARTIN, ed. *Modern Swedish Poems.* 1948 (Augustana). Since World War I, Swedish poetry shares all the major trends in world poetry, especially the anguish and violence of modernity (Lagerkvist: ". . . anguish is my heritage, my throat's wound, my heart's cry in the world"; Boye: "Night's deep violoncello hurls its dark rejoicing over the expanses").

The two corollaries of this attitude are a break with tradition (Diktonius: "Let us give birth by killing, let us make room, let us some time see sunspots dancing") and a yearning for transcendency in the future (Södergran: "From every star a contagion spreads to creation: the new disease, the great happiness").

Thus the chaos of the city (Lundkvist: "The Staircase"), the dehumanization of the world (Södergran: "The Moon"), and the destruction of reality (Martinson: "Visual Memory") become vehicles for the new subject matter. Techniques are developed that deform the shape of the world (Ferlin, Edfelt) or alienate things in monologuelike poems (Gullberg, Ljungdahl, Marinson).

All in all, this poetry is a defense against *Angst.* It sings in the face of darkness, "as if the world had disappeared traceless like a dream and rests [*sic*] within us finally secure" (Lindegren).

ARBERRY, A. J., ed. and tr. *An Anthology of Moorish Poetry.* 1953 (Cambridge). When Ibn Said al-Andalusi compiled his anthology in 1243, the Arabic poetic tradition had absorbed the myths and legends of ancient Arabia honoring animals and instruments of war; the martial fervor and puritanism of Islam with the aphoristic brevity of classical desert poetry; and the less austere, but abundant poetry rooted in the praise of women, wine and song which had its beginnings in Damascus and Baghdad.

More important than this is the fact that by 1243, Arabic poetry had become rigid in its conventions, specifying not only subject and theme but also their treatment. Thus the task of the poet became the invention of countless variations within the established pattern of the tradition. "Meseems that heaven's tears in agony supreme like frozen raindrops gleam," is one of the many examples of originality achieved by means of elaborate conceits.

Treating new out-of-the-way subjects such as radishes, walnuts and artichokes in a whimsical fashion was one way to get around this problem. The only other possibility was humor, and Arab poetry is famous for its flashing wit, biting satire and gentle fun. Witness the punch line of Avenzoar's (1113–99) poem "Revenge":

I rocked the flask all night,
And now the wine rocks me.

ARBERRY, A. J., ed. and tr. *Persian Poems.* 1954 (Dutton). Persia's rich culture is reflected not only in her long history and impressive architecture but also in poetry which has exerted a strong influence on the literature of the West. Poets as diverse as Goethe, Nietzsche and Matthew Arnold went to Persian lore for inspiration. And the pages of mid-Victorian belles-lettres are full of borrowings from Persian poets.

The chief qualities of four major poets may help to account for this interest in Persian literature: the strong lyrical note of the saintly mystic Jami (817–92), singer of sacred and profane love; the deliberate valor and the massive scholarship of Firdausi (932–1020?), who worked on the *Shahnama* (Book of Kings) for thirty-four years only to be rewarded with poverty and exile; the incisive mind of the mathematician and radical freethinker Omar Khayyam (d. 1022 or 1032), in whose poem *Rubaiyat* each epigram is an independent work of art; and the sweet voice of Hafiz (1320–91), Persia's greatest lyric poet, veiled by some yearning for unearthly things.

Little wonder that contemporary Persian poets like Gulchin, Khanlari and Shariyar, to name only a few, do their best to revitalize this venerable tradition. Their idiom is new, but their originality is leavened by the spirit of the old masters.

BARNOUW, ADRIAAN, ed. and tr. *Coming After: An An-*

thology of Poetry from the Low Countries. 1948 (Rutgers). Poetry in this collection is primarily concerned with man: his joys, his sorrows, his stupidity, his cruelty. The method is often analytical whether the poem is a medieval fable (Willem, c. 1260), a humorous *dance macabre* (de Roveere, d. 1482), or a social protest (Ed Hoornik, 1910–). Such poetry can neither avoid God nor ignore the no-man's land between death and eternity.

This is true for the Catholic van den Vondel (1587–1679) and the Calvinist van der Noot (1535–95), the classical scholar Boutens (1870–1943) and the Communist Henriette van der Schalk (1869–1952), the mystic Hadewijch (c. 1250) and the cynic Nijhoff (1895–).

At times the issues of life are balanced in rollicking good humor (Bredero, 1585–1618: "A Peasant's Party") or joyous affirmation (Decorte: "A Song of Happiness"). More often, reality overwhelms and bewilders man. M. Vasalis (1908–) laments in the "Sea Dike":

> There is this journey, I feel somehow,
> Neither start nor finish, only at best
> This strangely split unending Now.

But whenever this happens the Dutch poet succeeds in facing "the puzzling palimpsest of the common life that he must solve and read as poetry" (Marsmann, 1899–1940: "The Zodiac"); though art be "inevitable and fatal like a rite or incantation" (van Vriesland, 1891– : "Ars Poetica").

BOWRA, C. M., ed. *A Book of Russian Verse.* 1947 (Macmillan). Russian poetry is great poetry. "It can have the monumental conciseness of Latin, the magnificence of English, the subtlety of French" (Introduction). This is primarily due to the work of Alexander Pushkin, who can be said to have made Russian poetry. Hence the characteristics of his verse are the characteristics of all Russian poetry: quietness, closeness to common life, order.

Vitality is controlled by understatement (Lermontov), detachment (Fet), and the directness of the precise, significant word which illuminates the simplicity of the country and its destiny, as well as the variety of human life and the depth of the human heart (Koltsov, Polonsky, Kazin).

Candor and power are the chief qualities of Russian poetry. This is as true for the mysticism—not necessarily

Christian—of Tyutchev, Balmont, Solovyev, Sologub, Ivanov, Gumilev, and Bryusov, as it is for the exploration of the emotional life in the work of A. Tolstoy, Akhmatova and Blok.

Even devotional poetry is bound up with ordinary life. The heart and the flesh need the soul; the sins and pleasures of life are paid for with remorse. As Pushkin said: "Save me from lust, that snake which lives within; and let me not be blind to my own sin."

BRAYBROOKE, NEVILLE, and **ELIZABETH KING,** eds. *Translations,* Second Series. 1957 (Phoenix). Each age is in need of translating the work of the masters to penetrate to the living virtues of their poetry. This is the just reason offered by the editors of this anthology for including many fresh versions of already well-known poets. But we also find numerous new renditions of poems which at the time of publication had not previously been translated into English.

Especially valuable are the selections from some of the minor languages: Czech (Čelakovský, Mácha, Nezval, Halas, Bonn); Croatian (Delorko, Cesaric, Vidric); Dutch (Leopold); Estonian (Visnapuu, Adams, Merilaas); Hebrew (Fichman, Karni, Halfi, Tabenkin, Shlonsky, Alterman, Leah Goldberg—the latter three are also featured in Dov Vardi's *New Hebrew Poetry*); and Portuguese (Camoëns, de Quental, de Castro, Pessanha, de Serpa).

Translations have, of course, more than the practical value of conveying the beauty and thought of cultures other than our own. They have been indispensable tools for fostering and stimulating those activities that establish a nation's claim to intellectual and spiritual greatness. The best translations in our own language have long lost the connection with their originals and have emerged as works of art in their own right.

BRERETON, GEOFFREY (Vol. 2), and **ANTHONY HARTLEY** (Vol. 3), eds. and trs. *The Penguin Book of French Verse.** 1958. The tradition of the Penguin books of foreign verse is continued here: poems are listed in the original with plain prose translations; introductions are detailed and thorough; the table of contents is enriched by short biographies of the authors.

Volume II (sixteenth, seventeenth, eighteenth centuries) begins with the Marot school and the Lyon poets (Scève, Guillet, Labé). But the group dominating the sixteenth century is the Pléiade (Du Bellay, Ronsard, Belleau, Jodelle, de

Baif). The next important phase is baroque: poetry of anguish and uncertainty (d'Aubigné, Chassignet, la Ceppède); of quiet melancholy and the "fantastical" mind (Malherbe, de Brives); and of precocious wit and lightness (Vioture, Scarron, Dalibray). After 1650 the trend is classical (La Fontaine, Boileau), only to turn toward romanticism in the eighteenth century (Thomas, Chénier).

Volume III (nineteenth century) begins with Béranger and ends with Signoret. Here we are primarily concerned with the first half of the century, which is dominated by romantic poets: Lamartine (arbitrary association of love, nature, religion); de Vigny (stoical faith before a hostile universe); Hugo (cosmological terror in the face of an absent God); Bertrand (carefully wrought prose poems of haunting beauty); and Musset (*gaulois* sentiment in classically perfect forms).

CAMOËNS, LUIZ, VAZ DE (1524–80). *The Lusiads.** **Tr.** by William C. Atkinson. 1952 (Penguin). In the great epics we find the truest record of man's high vision, high courage and high adventure. The same is true for *The Lusiads*, which celebrates in a magnificent narrative the glorious achievements of the Portuguese: their history, their character and their discoveries that revolutionized the world. The plot of the poem is based on Vasco Da Gama's epoch-making voyage to the East, an accomplishment that dwarfs those of any heroes of antiquity.

On every page of this work, influences of the great epic writers are in evidence (Homer, Vergil, Dante, Boiardo, Ariosto). But neither these influences, nor some highly effective passages of a lyrical or romantic nature, can explain the greatness of this poem. It is Camoëns' own experience of a seventeen-year-long Odyssey, his own conviction as a patriot, European and Christian, that infuse the work with seriousness, imagination and poetic power. As William C. Atkinson states in the Introduction: "Not only do we observe him constantly probing into character, seeking to assess the factors that spell greatness or decay . . . His scrutiny . . . was concerned too with the larger problems of destiny and the meaning of existence."

CREEKMORE, HUBERT, ed. *A Little Treasury of World Poetry*. 1952 (Scribner's). The contents of this book are chosen from thirty-four major languages. Over 400 poets provide for the reader a panorama of foreign poetry ranging from

2600 B.C. to our day. They transmit to us those specialized concepts of existence which reflect, in the words of the editor, "a continuance of basic human attitudes toward life, regardless of social or political institutions."

In an age of narrow nationalistic outlook, an excellent way to come to a personal understanding of a foreign culture is through poetry. *A Little Treasury of World Poetry* does an invaluable service to the reader who would like to be at home in the world, though it emphasizes, not representative poets and eras of poetry, but selections.

Like all anthologies of foreign poetry, this one labors under the handicap of having to present poetry caught in a compromise between two tongues. But the very fact that among the translators are most of the major English poets from Milton to Ezra Pound—the finest poets usually make the best translators—proves that it is possible to penetrate to some of the beauty and thought inherent in the poetry of other nations.

DALVEN, RAE, ed. and tr. *Modern Greek Poetry.* 1949 (Gaer). The Greeks take their language seriously. In 1900 there were demonstrations by purists *(katharevousa)* about gospel translations in the vernacular. Two years later, when a vernacular trilogy of Aeschylus was presented, arms had to be used to curb riots by those who were in favor of the ancient Attic tongue as the literary and national language of Greece.

In spite of the purists, the important poetry in modern times has been written mostly in the vernacular (demotic). The poets Solomos (1798–1857) and Palamas (1859–1943) can take credit for this development.

Subsequently, Greek poetry went through all the phases experienced in western Europe, especially the Parnassian (Griparis) and Symbolist (Hatzopoulos) phases. They were followed by a generation imbued with the spirit of antiquity (Sikelianos) and lyricism (Malakassis).

New Greek poetry has tremendous variety: cosmopolitanism (Ouranis), vitality (Varnalis), bitterness (Kariotakis), archaism (Cavafy) and individualism (Nicholas Kazantzakis). Notable also is the warm and musical poetry of women (Rita Pappas, Myrtiotissa).

The poets of modernism write also in many modes: symbolism and history (Seferis), surrealism and closeness to nature (Elytis), external world and inner life (Vrettakos), subjectivism and emotion (Ritsos), sensualism and myth (Sphakianakis), tenderness and quietude (Stasinopolous).

DANTE, ALIGHIERI (1265–1321). *The Divine Comedy.** This greatest poem of the Middle Ages is about love and sin—union with God or transgression of divine and moral law. It narrates a vision of a moral order and things to come which are experienced by real people in Hell, Purgatory and Heaven. Its subject is "man, as by good or ill deserts, in the exercise of the freedom of his choice, he becomes liable to rewarding or punishing justice" (Dante's words). In the final analysis, the poem is about faith, for Dante was convinced that the structure of his poem, though arranged in detail by him, conforms in outline to the way God created the world.

The difficulty for modern man is his remoteness from Dante's world. George P. Elliott's "Getting to Dante," *The Hudson Review* XI (Winter, 1958–59), is a means of overcoming this difficulty. Professor Elliott lists all the important translations, some of which are H. R. Huse (Rinehart); Geoffrey L. Bickersteth (Aberdeen University Press); T. G. Bergin (Appleton-Century-Crofts); Glen L. Swiggett (The University of the South Press); and the Laurence Binyon translation in *The Portable Dante* (Viking, 1947) which also includes the D. G. Rossetti translation of *La Vita Nuova, q.v.*

FILIP, T. M., ed., and **M. A. MICHAEL**, tr. *A Polish Anthology.* 1947 (Duckworth). It is strange that poetry as vibrant with the issues of life and death as Polish poetry should be almost unknown in the West, especially since Polish poets have always been close to Western thought. Perhaps this is due to the political vicissitudes Poland has had to endure: among them three arbitrary partitions and countless occupations by foreign troops.

The poets were forced either to go into exile, which condemned them to writing in a vacuum, or, if they were tolerated at home, to hide the liberality of their doctrine under elaborate—often quite advanced—techniques of symbolism and allegory.

This anthology is confined to the work of the giants of Polish literature: Kochanowski (1530–84), Malczewski (1793–1826), Mickiewicz (1798–1855), Slowacki (1809–49), Krasinski (1812–59), Norwid (1812–83), Zeromski (1864–1925), Wyspianski (1869–1907), Tuwim (1899–), and Hemar (1901–). But these poets represent in full the conscience and national consciousness of the Poles—a curious blend of patriotism and mysticism born of abysmal grief and high hopes. More than in any other country, Polish poets have helped their nation to understand its past, to bear the present, and to live for the future.

FITTS, DUDLEY, ed. *An Anthology of Contemporary Latin American Poetry.* 1947 (New Directions). Enrique Gonzalés Martínez's "The Swan" serves as the epigraph of this outstanding anthology. The most important lines in this manifesto of postmodernism are: "Avoid all form, all speech, that does not go shifting its beat in secret unison with life. . . . Love life to adoration!"

Indeed, extreme closeness to experience is the most outstanding characteristic of the generation that appeared after Rubén Darío, whose decorative rhetoric they abandoned in favor of a tougher and more intellectual verse informed by the preoccupations of all classes, races, creeds, ideologies, crafts and professions.

On the whole, these poets are interested in provincial life (whether the old Spanish tradition or indigenous folk ways: Indian, Afro-Antillean, Gaucho) or in reacting against it. Their rebellion accounts for the cosmopolitanism, experimentalism and revolutionary strain permeating much Latin American poetry. But in both groups can be found some of the greatest poets writing in the world today: Luis Cardoza y Aragon, Jorge Carrera Andrade, Vicente Huidboro, Gabriela Mistral (Nobel Prize for Literature, 1945), Pablo Neruda, Luis Pales Matos, Angel Miguel Queremel, Alfonso Reyes and César Vallejo.

FLORES, ANGEL, ed. *An Anthology of French Poetry from Nerval to Valéry.** 1958 (Doubleday). The French symbolists helped shape much of modern art and thought. Reacting against romanticism, they consciously strove for the new.

Nerval (1808–55), at the beginning of this tendency, explores reality beyond the edges of experience. Baudelaire (1821–67), trying to overcome the polarity of things by discovering correspondences among them, transforms experience into art. Corbière (1845–75), using sarcasm and caricature, attacks the notion of the superiority of art over man by proving the ordinary poet's remoteness from experience.

Verlaine (1844–96) has no system; his seeming simplicity and matchless music reflect the torment of the poet living in the modern age. This torment increases in the work of his friend, Rimbaud (1854–91), who failed in the attempt to interpret the absolute in human language. Mallarmé (1842–98) likewise failed in this: Purity is the poet's duty, but sterility is his fate. Laforgue (1860–87) tried to solve this problem by inventing free verse full of colloquial irony and tenderness. This antirational attitude is also present in Apollinaire (1880–1918), inventor of the term "surrealism."

Valéry (1871–1945) turns from art to the poles of experience: potency, absolute and pure; act, relative and impure. The poet brings to light these extremes and effects their reconciliation.

FLORES, ANGEL, ed. *An Anthology of German Poetry from Hölderlin to Rilke.** 1960 (Doubleday). For the student of German, *The Penguin Book of German Verse* (originals with prose translations) is the ideal tool. But for those who have to rely on re-creations, this anthology is equally rewarding. Many of the German authors who have been neglected because of their difficulty are now represented in translations that are new and original: Hölderlin (1770–1843), dreamer of a fusion of Christ and Apollo; Novalis (1772–1801), poet of night and death and prophet of dictatorial imagination; Brentano (1778–1842), writer of lovely and mellifluous lyrics; and Eichendorff (1788–1857), whose poetry is a mixture of melody and magic.

Happy also is the inclusion of poets who are little known in Anglo-Saxon countries but who are indispensable for an understanding of German poetry: Platen (1796–1835), master of form and forerunner of George; von Droste-Hülshoff (1797–1848), a woman who wrote some of the most introspective and moving poems in the German language; and Möricke (1804–75), whose flawless lyrics provided the texts for many of the songs of Schubert, Brahms and Wolf.

Little need be said about the poetry of George (1868–1933), Hofmannsthal (1874–1929), Rilke (1875–1926) and Trakl (1887–1914). Its traces and influences can be found wherever poems are written today.

FOWLIE, WALLACE, ed. and tr. *Mid-Century French Poets.** 1959 (Grove). The alienation of the major symbolists almost resulted in the destruction of poetry itself (Mallarmé, Rimbaud). Postsymbolist poets tried to meet this peril by singing the praise of either the religious universe or the creative intellect (Claudel, Valéry). Their work of reconstruction was completed by the poets writing between 1900 and 1950.

This new generation returned to the joys and sufferings of man, to a reality that includes the physical world, as well as the world of mythology, morality and God. But they are not interested in poetry that hides the object. For them poetry establishes the contact of man with his destiny.

The major poets represented in this exemplary anthology are: Fargue (narrative prose and vigorously composed verbs); Supervielle (tone and vocabulary matching perfectly simplicity of thought and imagery); St. John Perse (the immutable that underlies the instability; Noble Prize 1960); Cocteau (poetic method of speed, hardness, economy); Breton (intent on forcing the unity of action and dream); Eluard (who rehabilitated woman as the fleshly and spiritual partner of man); Desnos (poet of the marvelous and exotic); Michaux (investigator of the unusual and explorer of human solitude); Emmanuel (seeing behind the passion of the world the Passion of the Gospels); Jacob (burlesque hiding God).

FRENCH, A., ed. and tr. *A Book of Czech Verse*. 1958 (Macmillan). This slim volume (translations and originals on opposite pages) shows that Czech poetry has had to travel a long way before catching up with developments in world literature. The tone in these verses was less affected by considerations of style than by the fight of a nation for cultural and political survival: "Yet worse than time is man, that in these lands has fastened, Slav, upon your neck a yoke" (Kollár: 1793–1852).

In a tradition where "the tongue is sweeter than the heart" the folk song would be a major influence on poetic form. From "Unknown Guest" (Erben: 1811–70) to "Mountain Ballad" (Neruda: 1834–91); from "At the 'Good Water' " (Klášterský: 1866–1938) to "The Eyes of the Stoker" (Wolker: 1900–24) we find a people's fierce love for its country and customs. Hence Seifert's (1901–) praise:

> Of all the songs I heard men sing
> In foreign countries far away,
> The dearest are the songs our land
> Has taught its people's lips to play.

The poetry of personal emotion can match this tradition only when it penetrates to the final issues confronting man, as embodied in this contemplation of Death by Halas (1901–49): "Christ, to green corroded, lies in death." Otherwise the folk idiom still remains the major factor.

FRIIS, OLUF, ed. *A Book of Danish Verse*. 1922 (American-Scandinavian). This anthology contains eighty-three poems by nineteen poets. Their work, covering over a century and a half, belongs to the best Denmark has produced. We find, for example, poems by the literary genius Adam Oehlenschläger. The scholar and pedagogue N. F. S. Grundtvig is represented in poems that combine simplicity with depth of religious feeling: "The early morning is like gold, when day from death arises."

Both these men treated themes that are the concern of later authors as well: the old and the new, the domestic and the foreign, tradition and freedom. And in Hans Christian Andersen, another tradition culminates: the conflict of the dream world with the outer world.

This theme appears again as the debate between the heart and the intellect in the late nineteenth and early twentieth century. Thus Jens Peter Jacobsen, regretting the victory of the commonplace over beauty, mourns the loss of passion: "Her syllables sank as fall the fragile petals of apple trees to the dew cool grass." But the last poet in the book, Johannes V. Jensen, is reconciled to the fleetingness of dreams. In a poem about a blind girl, the refrain "darkness is gracious" becomes his reassuring statement in life.

GOODWIN, GWENDOLINE, ed. *An Anthology of Modern Indian Poetry*. 1927 (John Murray). For the modern Indian poet, a poem is always a means, never an end. This is true even for poetry describing the simplest things. The poem usually points to something else. When Sarojini Naidu praises henna in a poem about cosmetics, "but, for the lilylike fingers and feet, the red, the red of the henna tree," she is actually speaking of a hierarchical order of beauty.

What, then, is the intention of an Indian poet? According to Ananda Acharya, he holds up the mirror of thought to each man to understand those forces surrounding him that he cannot apprehend by his senses. The Indian poet, in other words, is religious, be he Moslem, Hindu, Christian or Sikh: "[We] burn with our fire all that is not God," sings Muhamad Iqbal. It is therefore natural that most of the sixty-two poems of this anthology should be about the subjugation of the Self leading to a merging of the Self with the divine (nature, beauty, nothingness, Christ, as the case may be).

If a poet turns away from the divine, he will still be looking for illuminating truth; he constantly—as Acharya says—feels the breath of eternity like "the shadow of a flying bird across the sun's disk."

HIGHAM, T. F., and C. M. BOWRA, eds. *The Oxford Book of Greek Verse.* 1958 (Clarendon). This anthology, especially outstanding in introductions and notes, features a poetry that is concretely centered in humanity and reality. Its qualities are strength, simplicity (often didactic) and intensity. Its social and religious function—most often Greek poetry was sung by choir or bard—determined the two basic forms: epic (Homer, Hesiod) and choral ode (Alcman, Ibycus, Bacchylidês, Pindar).

The ode helped fashion Attic tragedy (Aeschylus, Sophocles, Euripides), with death and suffering its major themes. Attic comedy (Aristophanes), concerned with birth and fertility, had origins not entirely dissimilar. Satiric drama also had its beginning in choral song.

There existed a popular art as well: the solo song or monody (Sappho, Alcaeus, Anacreon; Tyrtaeus and Callînus; Mimnermus; love and marching songs). Out of this form grew the epigram, especially the sepulchral epigram (Simonides) later favored by the Alexandrian school (Callimachus, Asclêpiades). Other varieties of this form are the pastoral Dorian epigram (Ánytê, Leônidas) and epigrams on public relations, personal events or private pessimism (Antipater of Sidon, Meleager, Palladus).

By this time poetry had become a literary art; its inspiration, the contemplation of simple things and incidents (Menander, Theocritus) or even low life (Herôdas).

HOMER (c. 8th century B.C.). *The Iliad.** This long narrative poem tells the story of the last stages of the siege of Troy and the life and death struggle between the Achaeans and the Trojans. The war arose out of the abduction of Helen, wife of the Spartan king Menelaus, whom the Greeks wanted to aid in obtaining satisfaction. In the main, however, the plot focuses on the greatest Greek hero, Achilles: his rage at being denied honor by Agamemnon, commander of all forces; his blood thirst after the death of Patroclus at the hands of Hector; his ferocity in avenging Patroclus by killing Hector and many Trojans; his pity for Priam, Trojan king and father of Hector; his sympathy for the doomed city; his compassion for man, who must pay the price of destruction for heroic greatness; his awe in face of his own foredoomed death.

There are several good translations available: W. H. D. Rouse's (New American Library) and E. V. Rieu's (Penguin) are in prose. Richmond Lattimore's (University of Chicago Press) verse translation is superior to all others. Other versions—whether in prose or verse—are less suitable for the reader who knows little Greek.

HOMER (c. 8th century B.C.). *The Odyssey.** Designed for oral recitation like the *Iliad*, this poem is the greatest adventure story ever written. It contains the whole world as the Greeks of Homer's time knew it, both in its realistic and fabulous aspects. Two themes emerge: 1. The wanderings of Odysseus and the adventures that befell him on his way home; 2. The education of his son, Telemachus.

The major issue: Will Odysseus ever reach his home, Ithaca, and will Telemachus grow up with honor to take his rightful place in society? At stake is the stability of family life and the peace of the city-state. Over 100 young men, lodged in Odysseus' own house, are paying court to his faithful wife, Penelope, and are eating up his substance. Father and son do reach their objectives. In a brutal battle the suitors are annihilated with the swiftness of justice. Henceforth, law and order prevail in Ithaca.

The most vivid and clear translation of the *Odyssey* was done by W. H. D. Rouse (New American Library). T. E. Shaw's version is also successful, especially in evoking the pre-Homeric man and his world.

HYUN, PETER. *Voices of the Dawn.* 1960 (John Murray). "Nature and I are one. . . . I shun riches, I evade names" (Chong Kuh-in: 1401–81). These lines reveal the basic attitude of Korean poets through fourteen centuries. Nature is the meeting ground of the mutable and the eternal. From it can be learned wisdom and poetic method through hard intellectual labor. This is what old men like to remember about their youth: "We once toiled together by candlelight until the horn grew pale, the willow gray" (Kwag Yu: 10th century).

Human wisdom is the only thing that matters. But it is not a stuffy virtue. It prompts fortitude (Monk Yongae: 7th century), loyalty (Won Chon-sok: 1401–63), humor (Anonymous: 16th century).

It also enables the poet to use nature for a subtle and concise representation of emotion: "Under the full moon of February my love is handsome as the bright burning lantern" (Anonymous: 13th century); "Your tongue is hollow as a melon rind" (Anonymous: 17th century). Or nature imagery widens out into a symbol—distorted in a thirteenth-century ballad, "the cinnamon in the castle of the moon sends its aroma to the distant lands"; or compact in a modern poem:

Upon the rock
A torch is seen.

KAY, GEORGE, ed. and tr. *The Penguin Book of Italian Verse.** 1958. This bilingual edition (prose translations) shows that Italian poetry in modern times displays the same characteristics it had in the Renaissance: passionate simplicity of verse forms and unpretentious urgency of words. This is even true for those groups who tried to break radically with Italian literary tradition and who no longer treat language as communication but as self-revelation (futuristic and hermetic poetry).

The poetic power of great individuals and their habit of completely dominating their medium is another characteristic the moderns share with their forebears. The variety of subjects and themes we encounter in Italian poetry is due to the individual differences of its makers: Manzoni awakened Italy's national conscience; Leopardi wrote "immortal" poetry of *Weltschmerz;* Carducci returned to classical forms and inspirations; d'Annunzio fathered the doctrines of esthetic sensualism and rhetorical patriotism. Pascoli celebrates the world of childhood and little things; Ungaretti expresses the loneliness of man, the riddle of existence and the darkness of death; Quasimodo (Nobel Prize, 1959) considers the word as the only key to the world of things and inner experience; and Montale tries to overcome anxiety and despair in a poetry that is open, varied and intent.

KÔNO, ICHIRO, and **RIKUTARO FUKUDA,** eds. and trs. *An Anthology of Modern Japanese Poetry.* 1959 (Kenkyusha). Professor Nakamura (Tokyo) once said: "The Japanese in general are inclined to search for the absolute within the phenomenal world or in what is real. Among all the natures that are given and real, the most immediate to man is the nature of man." In the latter part of the nineteenth century the shorter *haiku* and *tanka* forms were felt inadequate to this search. But since the publication of a *Collection of New Style Poems* (1882) that supplanted the shorter forms, the Japanese took over every poetic movement of the West. The result: 3,000 poets are writing in Japan today.

The 100 poets represented in this anthology show in large part two attitudes. One is exemplified by Sagutarô Hagiwara (1886–1942): "Poetry is a music of words"; the other, by Junzaburo Nishiwaki (1894–), the leading surrealist. A third force has arisen since the war. It consists of poets who, racked by agnosticism and doubt, try to attain personal regeneration as individual men in a destructive world. They write about simple, even trivial things that do not inspire the spirit of pride. It is precisely lack of pride, however, that becomes the key for the wise man to comprehend all possible relationships.

LIND, L. R., ed. *Latin Poetry in Verse Translations.** 1957 (Houghton). Professor Lind admirably conveys the wide sweep of Latin poetry from its beginnings to the Renaissance. He shows in a brilliant introduction what the modern poets owe to the Latins: the concept of imitation as a literary convention and doctrine; the forms for expressing personal and social tensions arising from cultural decline and political reaction; above all, a polished and versatile technique.

From Vergil moderns learned the use of myths and psychological imagery, symbols in recurring themes, integration of myth with contemporary scenes; from Horace, symbolist synesthesia, familiar figures and correspondences; from Ovid, metamorphic changes of reality; from Propertius and the elegiac poets, motives of love and learning, the elements of neurotic complexity, frank sexual passion, and irony of objective self-analysis; from Lucan, Petronius, Martial and Juvenal, bitter resignation and savage humor, fierce hatred and urbane irony.

Latin poetry is not modern poetry. If the reader wishes to enjoy it, he must realize that it is an expression of some branch of learning, part of a utilitarian tradition. This accounts for the rhetorical nature of this poetry, for it is founded on the Roman's belief that knowledge is primarily the basis for action.

LIND, L. R., ed. *Lyric Poetry of the Italian Renaissance.* 1954 (Yale). This bilingual anthology begins with a saint, Francis of Assisi (c. 1180–1226), and ends with a heretic, Giordano Bruno (1548–1600). But they, and the other thirty-four poets represented, show why the ages called them masters. Among the most illustrious are Dante, Petrarch, Boccaccio, Boiardo, Michelangelo and Ariosto. Their work has the qualities displayed by the poetry of the whole period: a combination of humanity and balance, a sense of measure, and an element of the universal which subordinates the primitive appeal of the parochial to the larger—even practical—concerns of the world. This is the mark of the classical tradition.

It is often said that these poets were more concerned with form than substance. Thomas C. Bergin in the Introduction gives the appropriate answer: "There need be . . . nothing reprehensible in the love of form. It is because Italian poets were inspired by this sense that they have had such an enormous influence in shaping the poetic destinies of the Western world. They gave us the sonnet and *terza rima* and the octave, but more than that, with Petrarch as the revered model of delicate expression, they passed on to the sister literatures the reverence for words, the feeling for cadences, and the respect for artistry that are the highest attributes of poetry."

MACNICOL, MARGARET, ed. *Poems by Indian Women.* 1923 (Oxford). This volume contains 110 selections written by fifty-six women over a period of 3,000 years. It includes poems in fourteen different vernaculars and represents all the important religions.

Most of the earlier poetry is religious: prayers to the gods asking for material blessings. But already with Ghoshā—daughter of the royal scholar and seer Kakshīvaān and contributor to the *Rigveda*—we find prayer as affirmation, thanksgiving and praise.

In the *Psalms of the Sisters* (Therii-gāthā), cool and intellectual poetry by Buddhist nuns, the soul is yearning for release from bondage and craving for mental poise.

The passionate service of the adored god predominates in the *bhakti* (devotion) poetry of medieval India. These songs are reminiscent of the Old Testament psalms, except for their sensuous devotion lavished on a symbol. There also developed at this time under the patronage of the Moguls a poetry of earthly and courtly love.

Consequent upon contact with Christianity and the West, interest in natural phenomena and concern for human beings as such created additional subject matter for poetry. Thus many poems by modern Indian women are inspired by the desire for reform and community service.

MATHERS, POWYS, ed. and tr. *Love Songs of Asia.* 1944 (Pushkin). Here one can find all the variousness of love: griefs, joys, affirmations, regrets, vows and betrayals. These poems from over twenty Asian languages have in common with Western love poetry the conviction that to love is to be alive.

But there are also differences. Love neither masquerades as the fire and the wound of the passionate love tradition, nor passes for a method of refined physical eroticism. The idea of love as a psychological technique of eroticism or as the individualization of "sex" is likewise absent.

The Asian poet can thus ignore definitions of love and concentrate more on the beauty of the body as the highest gift of nature and source of desire. This enables the poet to speak even of the act of love without giving offense, or to praise married love without diminishing the joy that comes from possession:

> Was one night,
> And that a night
> Without much sleep,
> Enough to make me love
> All the life long?

asks the wife of the Mikado Sui-toku-In (12th century). This love is not interested in self-fulfillment or self-annihilation. Most of the time it is concerned with the union of two persons for the sake of life and creation.

STORK, CHARLES W., ed. and tr. *Anthology of Norwegian Lyrics.* 1942 (Princeton). Ibsen (1828–1906), who also wrote notable lyric poetry, created in *The Pretenders* two figures depicting himself and Björnson (1832–1910): Duke Skule (full of doubt and questioning) and King Haakon (full of life and creativity). This conflict of intellectual idealism with exuberant vitality has animated much of Norwegian poetry.

It is present at the beginning of modern Norwegian poetry when Welhaven (1807–73), fastidious in taste and jealous of form and tradition, vied with Wergeland (1808–45), unmindful of conventions and accepted forms.

The contrast is still present today, often in one and the same poet. Bull (1882–1933), for example, was very passionate. But he achieved control in verse that is severe and architectural. Överland (1889–) likewise tames in flawless verse forms the emotions arising from small struggles and petty conflicts.

The art of these and other men—Schöyen (1887–1932), Föyen (1878–) and Solstad (1893–1918)—would have been impossible without poets such as Obstfelder (1866–1900) and Krag (1871–1933), who dissolved traditional forms, or Hamsun (1859–1952) and Wildeney (1887–), who introduced the long sweeping line. And without this art, we would not have another talented group, led by Reiss-Andersen (1896–) and Grieg (1902–43), who died a hero's death in a British plane over Berlin.

STORK, CHARLES W., ed. and tr. *Anthology of Swedish Lyrics from 1750 to 1925.* 1930 (American-Scandinavian). The translations in this anthology are often marred by an excessive use of outmoded poetic diction. Nevertheless, few anthologies will afford the reader a more comprehensive view of a nation's poetry than does this work, testimony to the extraordinary range and vitality of Swedish poetry.

In it we find: the satisfaction that comes from the ease and spontaneity of living in the little world (Bellman: 1740–95); the wisdom of tradition as mirrored in mythological and national poetry (Tegnér: 1782–1846); love of country felt as duty and privilege (Runeberg: 1804–77); admiration for classic civilization and devotion to democratic ideals (Snoilsky: 1841–1903); the boisterous humor and stark tragedy of peasant life (Fröding: 1860–1911); a spiritual mysticism at once sensual and ethereal (Levertin: 1862–1906); the passion for truth that penetrates beneath the surface of things (von Heidenstam: 1859–1940); and reverence for nature as well as for the verities of life (Karlfeldt: 1864–1931).

These characteristics do not, of course, exhaust the quality and richness of Swedish poetry. But they convince the reader that, in the words of the excellent Introduction, the lyric poetry of Sweden "is not far behind the best of any nation during a similar period of time."

TURNBULL, ELEANOR L., ed. *Ten Centuries of Spanish Poetry.** 1959 (Grove). The reader interested in the complete development of Spanish poetry should consult Thomas Walsh's comprehensive *Hispanic Anthology.* Those concerned with major writers and their work in depth will find this anthology more suitable. Each section and poet is introduced by biographical and critical notes. The translations appear opposite the original text.

The Mozarabic songs, *The Lay of the Cid* (excerpts), as well as poems of Bercero and Juan Ruiz, represent the primitive period (eleventh to middle of fourteenth century). To this time belongs the beginning of literature in the vulgate and the influential narrative tradition.

The fifteenth century includes the courtly Santillana, the elegiac Manrique, and the ancient ballads and songs from the Cancioneros, so characteristic of the spirit of the Spanish race and so evocative in their intensity.

Those writing in the Renaissance tradition belong to three groups: Neoplatonism (Garcilaso, Herrera); Catholic spiritualism (Fray Luis, San Juan); and moral philosophy (Andrada). The *seguidilla,* a new song form, also appears at this time, to last until the twentieth century.

The rest (almost half) of the anthology is devoted to the baroque (Gongóra, Lope de Vega, Quevedo, Calderón, Valdés); romanticism (Espronceda, Bécquer); and the generation of 1898 (Unamuno, Machado, Jiménez).

VERGIL (70–19 B.C.). *Aeneid.** This is the story of a band of Trojan refugees and their leader, Aeneas; their last-ditch fight in the collapsing city; their exodus and odyssey; and their founding of the new empire of Rome.

The whole poem is built around the legendary figure of Aeneas—exemplar of Roman manhood. He has to overcome his passionate love for Dido—nothing has been written on love in antiquity that is more profound—and to combat the heroic ethic of the Latins and the warlike Turnus. Dido and Turnus as manifestations of the irrational must be rejected in favor of Aeneas' destiny: to be father and founder of a new race and a new commonwealth ruled by the law of peace and justice.

The *Aeneid* is a marvelous book, full of the exuberance of life, of the burden of hard labor, of tears at the passing of things.

Prose translations: W. F. Jackson Knight (Penguin), John

Jackson (Oxford University Press), Kevin Guinagh (Rinehart), J. W. Mackail (Modern Library), H. R. Fairclough (Loeb Classical Library).

Verse translations: John Dryden (1697), William Morris (1876), E. Fairfax Taylor (Everyman's), Rolf Humphries (Scribner's), C. Day Lewis (Doubleday Anchor). The last is the most readable.

WALEY, ARTHUR, ed. and tr. *Chinese Poems.* 1956 (Allen). This book is not a balanced anthology of Chinese poetry; nevertheless, it contains a great wealth of poems, most of which are selected from Arthur Waley's own published work: *170 Chinese Poems; More Translations from the Chinese; The Temple; The Book of Songs.*

This last (Shih Ching), also known as *Confucian Odes* or *Book of Poetry,* is a collection of poems written between 800 and 600 B.C. Confucius (551–478 B.C.) saw in them a textbook of personal morality, though only a small minority are really didactic. The Chinese used these songs much as the Greeks used Homer. The person who does not know them is "as one whose face is turned towards the wall."

The other selections are taken from the work of over fifty poets, ranging from 100 B.C. to the seventeenth century. Most of them belong to ages preceding the Tang and Sung periods.

By far the largest part of the anthology is devoted to Po Chü-I (772–846 A.D.). This is not, as Mr. Waley says, because he is ten times as good as the other poets, but because he is the most translatable.

WALSH, CLARA A., ed. and tr. *The Master-Singers of Japan.* 1923 (Dutton). Since the traditional poetry of Japan—the *tanka* (older form, five lines: 5,7,5,7,7 syllables) and the *haiku* (newer form, seventeen syllables: 5,7,5)—is some kind of shorthand, its suggestiveness and symbolism can be grasped only by those who understand complex meanings concealed behind the contours of a precisely rendered image rising out of a dreamlike atmosphere.

The very nature of *tanka* and *haiku* excludes narrative techniques. This fact is clearly reflected by the collection of long lays *(Manyôshiu: Collection of Myriad Leaves,* 756 A.D.) which contains the work of some of Japan's most famous poets: Hitomaro, Akáhito, Yakamochi. Tsurayuiki's collection *Konkinshiu* (Ancient and Modern Odes, 905 A.D.) illustrates even better the imagistic quality of this poetry.

Of all the poets represented in this anthology, Basho is perhaps the best known among Western readers. But who can forget Chiyo's lament for her little dead son: "How far, I wonder, did he stray, chasing the burnished dragonfly [the ancestral ghost] today?" Or this picture of poverty in one stroke by Ransetsu:

> On a cold snowy morning,
> Somebody's child picking up,
> With stiff, chilled fingers,
> Empty tins in the street.

YUTANG, LIN, ed. *The Wisdom of China and India.* 1942 (Random). This collection comprises most of the important classics of India and China. It shows that for the Indian, philosophy and the knowledge of God are as inseparable as are philosophy and questions of conduct for the Chinese.

The Indian section contains: Hymns from the *Rigveda* (c. 1500 B.C.), joyous contemplations of the union of the individual soul (atman) with the world soul (brahma); the *Upanishads,* brooding speculations by forest sages about the world system and the problems of reality—most of them written before 400 B.C.; the *Bhagavad-Gita,* as important for the Hindu as the Sermon on the Mount for the Christian; and finally the *Ramayana,* the epic of the wanderings of Rama and the faithful love of Sita, his wife.

This section includes also the major Buddhist writings, among them the *Dhammapada,* in whose 423 verses the voice of Buddha is distinctly audible.

The Chinese section consists mainly of philosophical writings in verse: Laotse *(Book of Tao);* the aphorisms of Confucius; and the epigrams of the modern Communist Lusin. The lyric is represented by the *Book of Poetry* (edited by Confucius) and poems by Ch'ü Yüan (343–290 B.C.) and Li Po (701–762 A.D.).

AMERICAN DRAMA

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ANDERSON, MAXWELL. *Mary of Scotland.** Produced 1933; published 1934. The play is episodic, covering many years from Mary's arrival in Scotland to assume the throne, through the conflict with John Knox, the marriage to Darnley, his murder, the murder of Rizzio, the marriage to Bothwell, the flight to England and finally the long imprisonment by Elizabeth, which, historically, led to Mary's execution. Anderson presents Mary as more noble and more innocent than she probably was and shows Elizabeth as more culpable, jealous of her power and fearful of Mary's threat to her throne. The final scene between the two queens is the most effective scene in the drama, though it is a departure from history; they never met in person. Mary's victory as she faces long imprisonment and inevitable execution is her conviction that her son will some day rule England as well as Scotland and that the judgment of generations to come will vindicate her.

Anderson's theory of tragedy calls for poetic language; he was prominent in successfully returning poetry to the theater. This play is partly in free verse, partly in prose—but mostly a rhythmical, cadenced prose. His theory calls, too, for a setting in the historical past with a protagonist of stature who wins a paradoxical victory as he succumbs to forces, external or internal, that lead to catastrophe.

ANDERSON, MAXWELL. *Winterset.** 1935. Anderson's best-known play departs in two respects from his own theory of tragedy (see the comment on his *Mary of Scotland):* the scene is contemporary, and his hero, a lowly and lonely outcast of society, is not heroic. He does, however, use his characteristic free verse, and his protagonist attains a moral victory at the time of his physical defeat. In the play, Mio is able to clear to his own satisfaction the name of his father, who was executed for a crime he did not commit (there are some parallels with the Sacco–Vanzetti case). At the end of the play, the gangsters, still at large, kill Mio and his newfound love, Miriamne, but Mio has won a personal moral victory in finding love more important than hate.

The verse in the play, as spoken by the gangsters, has been criticized as incongruous, and also improbably literary on the lips of Mio, who had no opportunity for education. But the poetry in many passages—such as Mio's farewell and the old rabbi's speech after the death of Mio and Miriamne—is theatrically effective and genuinely moving.

HELLMAN, LILLIAN. *The Little Foxes.** 1939. The author's gifts for expert construction, telling detail, and incisive dialogue, natural and realistic though emotionally heightened and intense, are demonstrated in this play. The title (from the Song of Solomon 2:15) suggests the theme of the play: the change in the South from aristocratic pre-Civil War days to the vigorous, ruthless and frequently unethical new materialism. The "little foxes" are Ben and Oscar Hubbard and their sister, Regina Hubbard Giddens. The Hubbards, from lowly origins, are rising in wealth and influence. They work together when cooperation seems to their individual advantage; they cut each other's throats if expediency requires it. At the close of the play evil reigns; Regina and Ben are left parrying for power. There is no retribution. The characters representing moral principle, good will and sensitive conscience are apparently defeated: Regina virtually murders her husband by withholding his medicine; Oscar's wife becomes a dipsomaniac; Cal and Addie, the Negro servants, are powerless. Only Alexandra, Regina's daughter, offers hope. She is determined to leave and not to sit idly by and let the foxes spoil the vineyards—at least, not without a struggle.

HOWARD, SIDNEY. *The Silver Cord.* Produced 1926; published 1927. The interest in Freudian psychology that developed in the United States during the 1920's is reflected in this play (which derives its title from Ecclesiastes 12:6). It is concerned with a mother's possessive, even passionate, feeling for her sons. Mrs. Phelps almost succeeds in breaking up the marriage of her older son, who married while studying in Europe; she does succeed in breaking the engagement of her younger son. His fiancée is hurt by the experience, but one feels she is lucky to have escaped. The elder son has promise of salvation in his decision to go away with his wife and leave his mother. The younger son remains more hopelessly than ever under his mother's domination.

The play is expertly constructed and effectively concentrated on the crisis; there are only five characters, and the lapse of time is less than twenty-four hours. Howard wisely did not make Mrs. Phelps an ogress. She is a charming, cultivated woman, unaware that her devotion to her sons and her sacrifices for them are anything but noble. It is more than merely a "thesis" play.

MACKAYE, PERCY. *The Scarecrow*. Published 1908; produced 1910. In his career of more than fifty years as a playwright, promoter of community dramas, and poet, MacKaye always thought of himself as a poet. He wrote a number of successful plays in verse, but, ironically, his most successful play—and probably his best—is in prose. It is, however, poetic, fantastic and whimsical in theme. A "witch" in seventeenth-century New England connives with a mischievous, likable devil, Dickon, to wreak vengeance on a now pious and eminently respectable judge who had years ago jilted the witch. They construct a scarecrow, bring it to life as a handsome young man, present him to the community as Lord Ravensbane, just arrived from England, and set him to turn the head of the judge's niece. The scarecrow falls hopelessly in love with the girl; he has been kept alive by his brimstone pipe, but he throws it away. He dies as a man, not as a scarecrow: he became a man through love.

MacKaye called this a "tragedy of the ludicrous." It is that —a play of wit and sentiment, with many provocative thoughts behind the whimsy.

MACLEISH, ARCHIBALD. *J. B.* 1958. It seems an impossible task to transport to a twentieth-century setting an ancient Hebrew story of affirmation of faith in God in the midst of unjustified adversity. MacLeish has done this in *J. B.*, proof that the story of Job still has validity. J. B. suffers one calamity after another: the violent deaths of his four children, the collapse of his prosperous business, the devastation of the city in an atomic war, a physical affliction. His wife urges him to "curse God and die." But J. B. does not lose his faith. Why, we ask, does an upright man who has prospered in righteous living but who has not become overweening in his pride become the victim of the slings and arrows of outrageous fortune? Why does God allow Satan to afflict a man who is blameless and upright? Is it a contest between God and Satan? MacLeish wrestles with these problems in remarkably effective verse. He has been throughout his career one of the most successful writers of poetic drama.

MILLER, ARTHUR. *Death of a Salesman.** 1949. Willy Loman is the salesman. It is significant that we never know just *what* he sells: he becomes thereby more generally representative of a certain type of modern American. A "little" man who has always fooled himself about his success, he now finds himself aging, losing his grip, even losing his job altogether. "To be well liked" at any cost was his standard. Now he must face the facts: he has failed as a husband (though his wife has always been encouraging and forgiving), as a father and as a salesman. The play is a drastic and mordant criticism of a society in which popularity, bragging and material success are the chief values. Willy, with all his faults, is, however, presented sympathetically. Miller uses interesting stage effects. At times various rooms in Willy's house are simultaneously visible; expressionistic techniques are employed, presenting Willy's memories and dreams in flashbacks.

ODETS, CLIFFORD. *Golden Boy.** 1937. Odets made his reputation in the 1930's as the leading "proletarian" playwright among the authors of the years of the Great Depression who had leftist views. From the vantage point of 1960 it seems that *Golden Boy,* which contains little political propaganda and not much social criticism, is probably his best play. His skill in realistic dialogue and effective scene construction is notably seen here. The theme of a sensitive, artistic—and athletic—young man who sells himself for fame and fortune is a universal one, not tied to any specific period. Joe Bonaparte could have been a violinist but chose instead to seek money and renown, which he gained as a prizefighter. His manager and a gangster who "bought a piece of him" exploited Joe for all the profit they could get: he was their "Golden Boy," and Joe himself had chosen gold. He attempted to escape from his conscience in furious drives in his expensive racing car. The death of an opponent in the ring from Joe's knockout blow, combined with his hopeless love for his manager's mistress, made the accident in Joe's Dusenberg, in which both he and the girl were killed, seem more a suicide than an accident.

O'NEILL, EUGENE. *The Hairy Ape.** 1922. The play is an outstanding example of expressionism by an American playwright. Through this method the author attempts to express his ideas and feelings and those of his characters on the stage. The characters and settings are not meant to be realistic: they are concrete representations of abstractions. In the play, Yank, a powerfully built stoker on an ocean liner, is jarred out of his sense of "belonging," his feeling of security and of his own importance, his identity with the new world of power, steam, speed and steel. Disturbed and unable to cope mentally and spiritually with the problems he is faced with, he finds only frustration and death. Yank represents modern man who has found his world a wasteland (T. S. Eliot's poem appeared the same year as O'Neill's play). In Yank's long speech at the end of the play he expressed the predicament of modern man: "I ain't on oith and I ain't in heaven, get me? I'm in de middle tryin' to separate 'em, takin' all de woist punches from bot' of 'em."

O'NEILL, EUGENE. *Desire Under the Elms.** Produced 1924; published 1925. Elms brood over a New England farmhouse, foreshadowing the darkness and tragedy that are coming. It is a play of violent passions and intense emotions. There is a recurring theme of love for the soil, which leads to lust for the possession of the land. This is reflected in the motives of Abbie, the young third wife of old Ephraim Cabot, who seduces Eben, his youngest son, in order to get an heir to inherit the farm. Lust turns to love, but with tragic consequences. One of O'Neill's interesting technical devices is used here—spectators can see into several rooms of the house at once, while spotlights focus on particular areas. O'Neill did not invent this device; one might say he revived it (as he did the soliloquy), and it has been used effectively by later playwrights (e.g., Tennessee Williams and Arthur Miller).

O'NEILL, EUGENE. *Mourning Becomes Electra.** 1931. Three full-length plays—*Homecoming, The Hunted* and *The Haunted*—develop a single story and theme. The entire trilogy was successfully performed in one evening, with a long intermission permitting the audience to go out to dinner. The title points to the Greek myths used by Aeschylus and others. There is no character named Electra in O'Neill's plays. Introducing strong Freudian overtones, he transferred the Greek story to nineteenth-century New England, the period just following the Civil War. The events in the trilogy, and the characters too, correspond closely to the treatment of the legend by Aeschylus: General Mannon (Agamemnon), Christine (Clytemnestra), Brant (Aegisthus), Orin (Orestes), Lavinia (Electra). The white pillars of the mansion, before which many of the scenes are played, also suggest the classical background of the play, as do the themes of family loyalty and family strife, adultery, murder, suicide, pursuit by guilt (the Furies), frustrated love and a suggestion of incest. Lavinia, the only survivor, closes the shutters of the mansion and retires to a lonely life. The gloom and violence that pervade most of O'Neill's plays are evident here in a frequently moving, often overpowering, fashion.

RICE, ELMER. *Street Scene*. 1929. In this play Rice shows his adeptness in natural dialogue, skillful handling of tense personal scenes as well as the ordinary routine of city life; he presents a sociological interpretation of the devastating effect of the inhuman city on human personality and character. The single set shows the exterior of an old brownstone mansion in New York. The building has become somewhat decrepit and has been divided into numerous apartments lived in by families of various national backgrounds. On each side of the apartment house, construction is going on; casual passers-by occasionally cross the stage; noises of the city are constantly in the background. Among the polyglot group of tenants, attention is focused on the Maurrant family, particularly on the problems of twenty-year-old Rose. After some tragic events Rose's only solution is to leave, to hope for a better chance elsewhere. The street scene remains the master.

SAROYAN, WILLIAM. *The Time of Your Life.** Produced 1939; published 1940. "In the time of your life, live." This is Saroyan's message. People are beautiful if they are left alone. If your reason for living is to try to mold the lives of others, then you have let the time of your life be wasted. Tolerance is the key to a good life.

Joe spends all his days in Nick's bar on the San Francisco waterfront. The bar is populated with eccentrics, many of whom are struggling against the economic pressures and social conventions of man-made society. Joe helps most of them to happiness, or at least to the prospect of happiness. The source of his money remains obscure. The one ill-natured character, Brick of the Vice Squad, who tries to counteract littleness by playing tyrant over Kitty Duval, is "rubbed out" by "Kit Carson"—to everyone's satisfaction. The eccentrics are not clowns; they are sometimes sentimentally drawn, but they are good people.

SHERWOOD, ROBERT E. *Abe Lincoln in Illinois.* Produced 1938; published 1939. Lincoln is shown to develop from a rather feckless frontiersman, often melancholy—one in whose abilities everyone but himself has confidence—to a shrewd politician dedicated to his principles, notably the preservation of the Union. No attempt is made to sanctify Lincoln; yet he comes through as a man of great vision and compassion, goaded by his wife and friends but more so by his own conscience. According to Sherwood's notes on the play, some scenes adhere quite closely to history, some are fictitious. The scene on the prairie (scene 7), which shows Lincoln changing from indecision to decision is, the playwright said, pure invention. Sherwood felt the change must have occurred gradually, but for dramatic purposes he highlighted it in this one scene. Appearing just before the outbreak of World War II, the play had contemporary overtones: sometimes war must be endured to preserve the higher values.

WILDER, THORNTON. *The Skin of Our Teeth.** 1942. The play is humorous, even hilarious, with its unexpected juxtapositions of the Old Stone Age and the twentieth century. When the announcer tells us that the cleaning women in the theater in which we are sitting found a wedding ring the night before inscribed "To Eva from Adam. Genesis 2:13," we know the play is not realistic. Wilder presents man's history from the time he vacillated between gills and feathers until he became "mammalian, viviparous, hairy and diaphragmatic." The Antrobus family—the family of man—is threatened with extinction from the glacier moving down from the north, from the Flood (Mr. Antrobus becomes Noah) and from a disastrous, world-shaking war. The play shows man as the fool that he is and at the same time celebrates his endurance, his instinct for survival and his ability to learn from the past. We get through by the skin of our teeth.

WILLIAMS, TENNESSEE. *The Glass Menagerie.** 1945. Williams' first success is an interesting combination of symbolism and naturalism, a moving juxtaposition of sensitive and poetic feelings and discordant outbursts of unpleasant temper.

Against the background of a St. Louis slum, each character is shown living by some kind of illusion: the mother dreams of her days as a Southern belle, before her marriage to the man who later deserted her; her daughter Laura has a collection of little glass animals which afford her a world of escape from her extreme shyness and self-consciousness about her lameness; the son, Tom, dreams of poetry, travel, freedom; even Jim, the rather prosaic "gentleman caller," no longer a high school hero, dreams of rising above his little job to "get ahead." The nagging and pushing mother, Amanda, trying desperately to cling to some shreds of the gentility she once knew, is at times ridiculous, but essentially pathetic. She only wishes for her children a better life than she has had. The violent flare-ups between Amanda and Tom are disturbing because both awaken sympathy. Williams' skill in handling these scenes of supercharged emotion is remarkable, as is his skill in the poetic scene between Laura and Jim, and Tom's wistful memory at the close of the play. Here is the pathos of unremarkable people unable to master circumstances and fulfill their desires. As Amanda says, "Things have a way of turning out so badly."

BRITISH DRAMA

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ANONYMOUS. *Everyman.** 15th century. *Everyman* is an excellent introduction to the medieval morality drama, the unjustly neglected childhood of the English theater. The characters are either types or personified abstractions but at the same time are vivid and realistic. Everyman is unprepared for death ("thou comest when I had thee least in mind"); like a careless bank clerk, he is caught with his account book unbalanced. He is disappointed in his search for companions on his journey into the next world. Fellowship, the *bon vivant,* cannot stand the quiet; Kindred will gladly accompany him anywhere else; Goods confesses timidly, "I am too brittle; I may not endure." Others forsake the lonely protagonist; only Good-Deeds and her sister Knowledge remain faithful beyond the grave. Everyman's plight is dramatically convincing, and Death, the Summoner, is a familiar businessman, efficiently, if a bit impatiently, consummating a big deal. The allegorical plot is exciting, and many other moralities are equally innocent of the charge of dullness traditionally leveled against them by people who have not read them and do not know how to read them. Most, in fact, are lively to the point of inviting censorship.

CONGREVE, WILLIAM. *Way of the World.** 1700. This is the finest Restoration comedy, with scintillating dialogue, pungent wit and a vivacious plot. The social cynicism toward marriage—which is the way of the world—is balanced by the genuine love of Mirabell and Millamant. The charming heroine consents to "dwindle into a wife," musing nostalgically, "My dear liberty, shall I leave thee? my faithful solitude, my darling contemplation, must I bid you then adieu? Ay-h adieu—my morning thoughts, agreeable wakings, indolent slumbers. . . ." Among the sporting wives and gallants, with their multiple and overlapping intrigues, is Lady Wishfort, "panting ripe; with a heart full of hope and a head full of care." Her outpouring of "boudoir Billingsgate" (as Meredith called it) when she discovers that she has been tricked shows that the fine Elizabethan art of raillery is not lost to the courtly Congreve. The polish and precision, verve and volubility of the language are unequaled, although another of his comedies, *Love for Love*, comes delightfully close.

DEKKER, THOMAS. *The Honest Whore* (I and II). 1604–05. Rich in realistic scenes of late sixteenth-century life, with sensitive portrayal of a variety of characters—apprentices, soldiers, gallants, tradesmen, prostitutes, madmen—this two-part play, with its prevailing tone of compassionate irony, is neither tragedy nor comedy, but withal excellent drama. The paradoxical title reveals its meaning when one remembers that "honest" formerly meant "chaste": "I have heard many honest wenches turn strumpets . . . but for a harlot to turn honest is one of Hercules' labors!" In Part I, the prostitute Bellafront is reformed by Hippolito, with whom she falls in love. And she remains honest with a vengeance, discouraging her former clients with sermons on chastity! Even in Part II, although married to a worthless husband who sorely tries her patience and cruelly flaunts her shameless past, she staunchly resists even the reversed argument offered by Hippolito who now, ironically, tries to seduce her back to her old sinful trade. Part II also introduces Orlando Frescobaldo, a masterful characterization of a spirited, lovable old gentleman ("I would not die like a rich man, to carry nothing away save a winding sheet, but like a good man, to leave Orlando behind me.") The subplot, involving Candido, the patient man, carries through both parts, with Candido's imperturbable insouciance surviving even confinement in a madhouse.

DRYDEN, JOHN. *All for Love.** 1678. The finest English tragedy of the Restoration and the closest in spirit to the French classic theater of Racine and Corneille, psychological rather than panoramic, Dryden's play about Antony and Cleopatra offers an intensive concentration on the lovers, and, unlike Shakespeare's dramatization, does not attempt to depict the "world well lost" for their love. All of the characters are distinguished by a dignified heroism. The dialogue is in blank verse, eloquent but restrained. The theme is the conflict of love and honor, illustrated in a series of scenic *pas de deux*, e.g., Ventidius arousing the indolent Antony in the temple of Isis; Cleopatra exchanging repartee with abandoned Octavia, who "gilds" her cause with "the specious title of a wife"; Dolabella's faltering attempt to deceive the queen by a recital of Antony's cruelties; the reunion of Antony and Cleopatra in death. Emphasis is on the subtleties of human relationships, with dramatic movement through states of mind rather than through deeds.

ELIOT, T. S. *Murder in the Cathedral.* 1935. The historical subject of this unusual drama, with the ritual basis of tragedy incorporated in its structure, is the murder of St. Thomas à Becket in Canterbury Cathedral in 1170. All characters but the martyred hero are typical and timeless—the priests, the knights, the tempters and the chorus of women. Thomas is subjected to the same temptations as were Christ in the wilderness and Dante in his vision: pleasure, power and pride. The inner struggle of the hero universalizes the theme of martyrdom, with its implicit danger of doing "the right deed for the wrong reason," while the chorus ritualizes the fact of martyrdom with incremental liturgical refrain. The communal design of the play, intended for production in church, makes for extraordinary intimacy of cast and spectators. In an Interlude, Thomas delivers a Christmas sermon to the congregation; later the knights apologize directly to the audience for the murder they have just committed. The firmly controlled blank verse is resonant but austere, Romanesque rather than Gothic.

FRY, CHRISTOPHER. *The Lady's Not for Burning.* 1949. "What a wonderful thing is metaphor!" exclaims Thomas as he asks to be hanged. The madcap hero of this enchantingly lyrical, pseudo-Elizabethan comedy is more in love with language than with life until he meets Jennet Jourdemayne, accused young witch who does not ask to be burned. The characters are whimsical, functioning poetically rather than dramatically. Besides the condemned young lovers there are clerk Richard, who was not born, but "come-across," in a poor box; brothers Nicholas and Humphrey, "like the two ends of the same thought" and in love with the same girl, Alizon; their mother Margaret ("I shall burst my bud of calm and blossom into hysteria"); and others, including a chaplain in love with his "better half," a violin. Images streak luminously through the dialogue like comets, some flaring into poetry, some fizzling into puns, but none sputtering into dullness in this rare dramatic "longitude without a platitude." Indeed the rich language offers a kind of literary smörgasbord—salty, sharp, pungent, full of verbal olives and anchovies. And the lady is not really for burning nor is the gentleman for hanging: the frail shadow of melancholy that hovers over the fifteenth-century scene disappears like a ghost—at dawn.

GOLDSMITH, OLIVER. *She Stoops to Conquer.** 1773. Goldsmith wrote this comedy to revive "the art of laughter" and to restore healthy humor to a stage then sickly with lachrymose sentimentality. Its rollicking sense of fun and its buoyant spirit have kept it a stage favorite ever since. The plot pivots on two improbable but delightfully funny hoaxes, resulting in a series of uproarious "mistakes of a night." The Hardcastle country home looks like an inn, especially when rascally stepson Tony Lumpkin decides to tell two young gentlemen travelers that it *is* an inn and when daughter Kate stoops to play the barmaid in order to win one of them, Marlowe, who is a wolf among wenches but a shy lamb with the ladies. The plot thickens with a mock jewel theft, a foiled elopement and a wild ride nowhere in a "circumbendibus." A happy ending smooths the merry maze, and Kate, who stooped to conquer, rises to claim her man.

JONSON, BEN. *Volpone.** 1605–06. In this bitterly satirical comedy with a grim denouement, not the follies but the vices of men are the target of Jonson's venomous but humorous pen. Characters are caricatured through their animal names. Volpone, the fox, is the wily, wealthy miser; Mosca, the gadfly, his quick-witted servant. Greedily haunting Volpone's supposed deathbed in avaricious hopes of inheritance are Voltore, a vulturous lawyer; Corbaccio, the raven, aged and deaf ("Croaker . . . with the three legs"), grotesquely clinging to his own fading life for the sake of profiting from another's death; and Corvino, a jealous old crow with a beauteous young wife. The pageant of scenes communicates the colorful vitality of Renaissance Venice, from its bustling city square where motley crowds are drawn by the mountebank, to the heavily brocaded interiors of the sumptuous palaces. The guller-gulled plot unfolds through a series of comic episodes leading inevitably to its moral conclusion. Read also *The Alchemist* with its highly ingenious plot and *Bartholomew Fair* with its broad, country-carnival humor.

MARLOWE, CHRISTOPHER. *The Tragical History of Dr. Faustus.** 1588–92. One of the earliest Elizabethan tragedies by the first major English dramatist, Marlowe's play pivots between the Middle Ages and the Renaissance. The pageant of the seven deadly sins and the appearance of the good and bad angels recall the morality drama, but the stature and quality—the towering hero, the exalted theme, and the "mighty line," as Jonson dubbed the Marlovian style—anticipate the triumphant Elizabethan stage. Based on the legend of the proud doctor who sold his soul to attain infinite knowledge, it is rich in tragic irony. Faustus, the Renaissance man of limitless aspiration, aiming through magic to become a god, degenerates under the diabolic pact to a mere magician performing tricks to amuse clowns and fools. Mephistopheles, servant to Lucifer and mentor to Faustus in his necromantic career, is an original figure—sardonic, intellectual, but not beyond a twinge of agony when remembering his own paradise lost. The final soliloquy, spoken in the premidnight hour as the irrevocably damned doctor awaits his terrible fate, is one of the great speeches of English drama. Also worth reading is *Tamburlaine* (ten acts), dramatized epic of the adventures of the mighty Oriental conqueror.

MIDDLETON, THOMAS (with William Rowley). *The Changeling*. 1622–23. This powerful Jacobean tragedy is a penetrating psychological study of its heroine-villainess, Beatrice Joanna. Beautiful and fickle, spoiled and willful, impulsive and ingenuous, she is less the example of evil than the medium and reflection of it, not exactly committing evil but rather attracting and condoning it. She repels ugly, pockmarked Deflores, whose lust for her is matched only by her loathing for him. "There's scarce a thing that is both lov'd and loath'd," she announces smugly, but the vehement protest betrays a morbid fascination, for she soon makes him her partner in crime and puts herself in his power.

Middleton writes as a detached observer, making no moral judgments and permitting no romanticism or false heroics to distort his coolly clinical case history of crime and passion. Around the central figure of Beatrice Joanna, the theme of "changelings" is manipulated into a variety of meanings, from the subtle changes within and between the grotesque criminal-lovers to the obvious changes wrought by disguise in a madhouse intrigue.

Middleton's keen perceptiveness of the female mind is also revealed in *Women Beware Women*.

O'CASEY, SEAN. *Juno and the Paycock.** 1924. A rare and highly effective mixture of comic and tragic elements distinguishes this play set in Ireland during the troubled 1920's. The deep theme of frustration within the tenement life of the Boyle family in Dublin distills the anguish—religious, political and economic—of the wider Irish scene. The angry, brooding son with a missing arm and crippled hip from the fight for independence, and the daughter, educated just enough to have visions which she cannot hope to realize, evoke the plight of the unhappy country. But the central figures are Juno, their heroic mother, and her strutting, stumbling "paycock" of a worthless husband, Captain Boyle. The minor characters are effectively realized types, especially the comic parasite, "Joxer" Daly—a conventional role popular since Plautus but here refreshed and enlivened by Irish hyperbole and humor. The fluent, colorful dialogue moves with the infectious lilt and easy wit of its Gaelic brogue. Laughter and pathos are simultaneously invoked throughout. The play's temper is labeled by the alcoholic refrain of the paycock: "The world's in a terrible state o' chassis"; and we agree, chuckling through our pity.

SHAKESPEARE, WILLIAM. *Henry IV* (I and II).* 1596–97. *Henry IV* is a many-sided, two-part play in Shakespeare's theatrical pageant of English history (*Richard II* precedes; *Henry V* follows). The central figure is popular national hero, Prince Hal, seen sloughing off his youthful past in the jolly low life of the Boarshead Tavern on his way to becoming the brilliant future ruler, Henry V. Part I is dominated by his famous tavern companion, Falstaff. This "huge hill of flesh," "fat-witted with drinking of old sack," pockets filled with "tavern-reckonings, memorandums of bawdy-houses and one poor pennyworth of sugar-candy," is Shakespeare's comic masterpiece. His appetite for self-glorification is as enormous as for sack; his scorn for honor as hearty as for work. In contrast to this ingratiating rogue and mountain of humor—as well as foil to Prince Hal—is young rebel Hotspur, eager to "pluck bright honor from the pale-faced moon," who "kills me some six or seven dozen Scots at a breakfast, washes his hands and says to his wife, 'Fie upon this quiet life! I want work!' " In a fast-moving plot with action on all levels, lively history alternates with capital comedy.

SHAKESPEARE, WILLIAM. *Twelfth Night.** 1600–01. "What You Will" is Shakespeare's breezy subtitle for this delicate romantic comedy set appropriately in the nowhere-land of Illyria. There we find the noble household of Olivia, a lady long in mourning, whose melancholy is matched by that of her lovesick suitor, the Duke. But the melancholy is soft, more wistful than gloomy, and is soon dissipated by the antics of the comic crew who also live in the domain: Uncle Toby Belch, inveterate lover of cakes and ale; Sir Andrew Aguecheek, fellow-tippler and bumptious would-be gallant; Maria, the quick-witted and mischievous servant girl; and Feste, the clown, who sings most of the lovely songs in this richly musical play. Together they plot the discomfiture of Malvolio, the pompous, puritanical steward of the estate, with hilarious results. The separate appearances on the scene of Viola, dressed in boy's garb, and her twin brother, Sebastian, complete the plot, creating a carousel of romances. Harmoniously conceived, written in lyrical language, this is a comic world for one who, like Sir Andrew, "delights in masques and revels."

SHAKESPEARE, WILLIAM. *Hamlet.** 1600–01. Probably the most provocative tragedy ever written, *Hamlet* is still an enigma. The enigma is Hamlet himself, for he is the play. "You would pluck out the heart of my mystery"—his taunt addressed to the baffled agents of his uncle remains valid today, for no one has yet succeeded. On the surface it is a revenge plot, but Hamlet's quest goes much deeper than the melodramatic formula of vengeance for his father's murder. He dares to seek answers to ultimate questions. This courtier-soldier-scholar, with his rapier wit and darting mind, directs the edge of his inquisition toward everything and everybody, including himself. Not only does he soliloquize on the root question of all moral philosophies—"to be or not to be"—but he also baits the garrulous Polonius with questions beyond his bumbling comprehension, frightens frail Ophelia with blunt queries about morality, and even engages the gravediggers on the subject of death and the durability of skulls. He is paradoxical: with the dazzling lucidity of sanity, he professes madness; and while lamenting his lassitude, chases ghosts, escapes pirates and dispatches five lives. An eminently histrionic hero, he plays several roles in one, succeeding so brilliantly in all of them that we are at a loss to distinguish his masks from his reality.

SHAKESPEARE, WILLIAM. *Othello.** 1604–05. "O, Iago, the pity of it, Iago." These words from hero to villain express the pain and pathos of this domestic tragedy concerned with a man who "threw a pearl away richer than all his tribe." The marriage of gentle Desdemona with the noble Moor—a genuine "marriage of true minds," defying all barriers between them—is doomed by the unsuspected villainy of "honest" Iago. The deadly web of deceit woven with infernal artistry by this "demi-devil" snares the trusting, susceptible nature of the devoted husband who "loved not wisely but too well." The familiar emotions of love, jealousy and hate are charged with enormous tragic intensity and irrevocably speed to a poignant denouement in this most tightly constructed of Shakespeare's tragedies.

Related to it in economy and rigor of construction and completing the quartet of great tragedies (together with *Hamlet, q. v.* and *King Lear, q. v.)* is the murky tragedy of *Macbeth* with its darkly forested atmosphere, its gloomy forebodings and ominous witches, its exploration of the consequences of evil in the souls of an ambitious man and his unscrupulous wife.

SHAKESPEARE, WILLIAM. *King Lear.** 1605–06. The most cosmic of Shakespeare's tragedies, elemental and out of doors, weather-beaten on crag and heath, this epic play defies the stage but overwhelmingly rewards the reader. The aged king, gigantic in his faults, suffers their consequences and commands enormous pity. Nature weeps and tempests rage in choric fury at the unfilial behavior of his daughters ("tigers, not daughters"). Ranging from palace to hovel, from vestments of royal arrogance to unbuttoned humility and naked madness, and running the gamut of bestial imagery from "belly-pinched wolf" to "serpent's tooth," it is a leviathan of a play. Beautifully structured in parallel plots, it is a double world of aged Lear and his daughters and of aged Gloucester and his sons; it is a contrapuntal world where cruelty is matched by compassion and heartlessness by love; and it is an ironic world where Lear gains understanding only by losing his mind, and Gloucester achieves vision only by losing his eyes ("I stumbled when I saw"), and the real insight belongs to a wistful, wise fool.

SHAKESPEARE, WILLIAM. *Antony and Cleopatra.** 1606–07. More than the tragedy of two famous lovers, this play enacts the wider tragic conflict between two worlds. The Eastern queen ("age cannot wither nor custom stale her infinite variety") embodies effete, luxurious Egypt; and against her stands, in the person of Octavius Caesar, ambitious, virile Rome. Tormented between these two symbols is Antony ("the crown of the earth") in his second dramatization by Shakespeare (the first is *Julius Caesar*). The burnished throne on the waters of the Nile dazzles Antony out of his Roman thoughts, banishing the cool commands to duty sent from the imperial city on the Tiber. The poetry is refined to pure dramatic gold, with the dialogue lapped in marine imagery flashing like the silver oars of Cleopatra's barge. The seductive Egyptian air tests other Romans: wordly-wise Enobarbus and the generals drunkenly dividing the world from on board Pompey's galley. But the Egyptian queen rises to a final Roman deed in satisfying her immortal longings.

SHAW, GEORGE BERNARD. *Man and Superman.** 1903. Perhaps the most brilliant of Shaw's dramas—but read them all!—this play has three acts on earth and an interlude in hell. It plays with many ideas but asserts primarily Shaw's belief in an evolutionary Life Force, ever striving for higher consciousness, having achieved Man and now reaching toward Superman. The modern terrestrial hero is Jack Tanner, a dangerous thinker and a revolutionist, who is appointed guardian to the very proper but very female Ann—already a superwoman—whom he is bound to resist in vain. The infernal hero is Tanner's Mozartian ancestor, Don Juan, who appears in the dream sequence of the interlude and philosophizes in a sustained and delightful Shavio-Socratic dialogue with the lady Ana, the statue of her father (a refugee from boredom in heaven) and an engaging devil. In a characteristic Shavian paradox, Don Juan the philanderer has become a philosopher who really belongs in heaven! He exposes the illusions of hell—having in life defied the supreme illusion of conventionality—and reveals an awareness of reality found only in heaven. With an appealing variety of characters, and dialogue that never flags for an instant, this discussion drama is also highly effective theater.

SHAW, GEORGE BERNARD. *Saint Joan.** 1924. A fascinatingly different portrait of the Maid of Orleans, Shaw's *Saint Joan* is not Victorian and "skirted to the ground" like Mark Twain's, not romantically idealized like Schiller's, not slanderous like Shakespeare's. Shaw's Joan is a lively, frank, winning girl of seventeen, sane and shrewd in argument, brave and jocular in battle. Her dramatization does not end with her trial and execution but includes her later exoneration and canonization. The tremendously effective trial scene is the Protestant revolution in a nutshell. The participants are historical forces as well as individuals: Cauchon, the French ecclesiastical authority trying earnestly to save her obstinate soul; the Inquisitor, unquestioningly doing his institutional duty; Warwick, the budding English nationalist; the simple parson, traumatically horrified by sudden awareness of his personal guilt in urging her burning. The Dauphin is petulant and ineffectual, unworthy yet pitiable. Although it is a tragedy, there are no villains, and the prevailing tone is wittily philosophical, provoking more laughter than tears. The dramatically daring epilogue returns Joan's spirit to the earth—and stage—at the time of her vindication, only to reveal ironically that the world is not yet ready to receive its saints in the flesh. After reading the play, read the preface.

SHELLEY, PERCY BYSSHE. *The Cenci.* 1819. This blank verse tragedy, based on an episode from the Italian Renaissance, is a rare example of readable drama from the romantic period. A favorite theme of Shelley's—the attack on injustice and tyranny—finds its proper object in the person of depraved, despotic Francesco Cenci. Already guilty of murder and extreme cruelty, this villain moves threateningly toward the dark crime of incest, inflicting psychological torture on his youthful daughter Beatrice. As the heroine, chaste, courageous Beatrice is a radiantly drawn figure. Driven by desperation to arrange the murder of her father, she is discovered and condemned after the deed but remains noble and unyielding even under threat of torture. Although maintaining classical unity of action, the play is romantic in its outbursts of passionate rhetoric and its atmosphere of Gothic morbidity. There are also scenic and verbal echoes of Shakespeare.

SHERIDAN, RICHARD B. *School for Scandal.** 1777. "Wounded myself, in the early part of my life, by the envenomed tongue of slander, I confess I have since known no pleasure equal to the reducing others to the level of my own injured reputation." This frank manifesto of Lady Sneerwell, president of the School for Scandal, is effected with the aid of Snake, Benjamin Backbite and Mrs. Candour in this satirical comedy of manners. The brilliant dialogue includes some superbly scandalous conversations, and the characters range from sharp caricatures, such as Lady Sneerwell herself, to sympathetic types, such as the much-maligned prodigal, Charles, and the amiable and avuncular *deus ex machina,* Sir Oliver. The plot is deft and suspenseful. Is young scapegrace Charles in reality a scapegoat for platitudinous big brother Joseph? Will young Lady Teazle suffer the dire curse hurled at her for quitting the Scandalous College—"May your husband live these fifty years!" Equally amusing, although not so brilliantly sustained nor so technically perfect, is Sheridan's *The Rivals,* with the famous Mrs. Malaprop.

SYNGE, JOHN M. *Playboy of the Western World.** 1907. This Irish comedy caused a riot at the opening performance. The mock hero, bashful and bewildered Christy Mahon, thinks he has murdered his father. Under the aegis of his romantic crime, he wins the admiration of the villagers with whom he takes refuge and begins to become the hero that he is considered to be. His nature expands to fit the heroic mold of the deed until, like Odysseus, he speaks in pure poetry and wins all the athletic contests. Soon, sturdy store-mistress Pegeen Mike and restless Widow Quinn of the roving eye are fighting over him, but their adulation quickly turns to contempt when the supposedly dead father appears on the scene, a bit battered but still embarrassingly alive. Pegeen, now unable to return to her dull, cowardly fiancé, laments that she has lost "the only Playboy of the Western World," but Christy, transformed to his new role in life, swaggers out, avowing, "I'll go romancing through a romping lifetime from this hour to the dawning of the judgment day." The picturesque dialogue is comic as well as poetic, with a vein of mild mockery for the romanticist's easy fling into fantasy through fine words.

USTINOV, PETER. *Love of Four Colonels.* 1951. A talented actor-playwright has written this many-leveled satire, eclectic and experimental in technique. The first act, set in the realistic political milieu of occupied Germany, delightfully satirizes four national temperaments in a conference of four colonels—American, English, French and Russian. The second act, staged as a quartet of plays within a play, parodies ingeniously and hilariously the theatrical traditions of their respective countries. When each colonel is permitted to project himself into a stage fantasy of his ideal love, the Englishman finds himself, sword-in-hand, in an Elizabethan melodrama; the Frenchman debonairly steps into an eighteenth-century boudoir to play a game of seduction; the Russian betrays his anti-Communist nostalgia in a Chekhov-style piece set in pre-Revolutionary times; and the American emerges as a two-fisted frontier parson shielding the unsullied womanhood of an innocent prostitute! Adding fancy to the humor of this merry fable are a sleeping beauty, an enchanted castle, a rakish bad angel and a good angel charmingly efficient in her army uniform. Read the English edition, as the American omits the very funny scene of the four wives awaiting the return of their colonels.

WEBSTER, JOHN. *The Duchess of Malfi.** c. 1614. An intense tragedy by one of Shakespeare's greatest contemporaries, pessimistic about human injustice and divine indifference, it yet shows nobility and integrity shining through the prevailing darkness of human existence. The heroine is a high-spirited young widow who marries in defiance of her villainous brothers and transcends the horror to which their vengefulness subjects her. Both great and womanly ("Whether the spirit of greatness or of woman/ Reign most in her, I know not") the Duchess is an unforgettable portrait. The mood of the play is reflected in the sardonic comments on fate by the melancholy scholar, Bosola ("We are the stars' tennis balls") and sustained by the frequent images of decay and corruption. Melodramatic in episode, it possesses uncanny psychological power and bold, striking imagery. Equally moving and effective is Webster's other fine tragedy about another great woman, Vittoria Corombona—*The White Devil.* Adulterous and murderous, yet proud, courageous and merryhearted, she is a "devil in crystal" who baffles moral judgment.

WILDE, OSCAR. *The Importance of Being Earnest.** 1895. Even the title has a double meaning in this witty comedy about two bachelors leading double lives. Urban and urbane Algernon goes "bunburying" in the country (visiting an imaginary sick friend), and rural but no less urbane Jack leaves his charming ward to go wooing in the city. Matching wits with the clever young men and complicating their respective pursuits of pert Cicely and demure Gwendolyn is the latter's formidable mother, Lady Bracknell, who is "a monster without being a myth, which is rather unfair." Over cucumber sandwiches at tea, her comments devastate orphaned Jack, a foundling in a handbag in Victoria Station: "To be born, or at any rate bred, in a handbag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to?" The plot is ingenious and the sophisticated dialogue sparkles relentlessly in this polished, perfectly constructed play.

WORLD DRAMA

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AESCHYLUS. *Oresteia.** 458 B.C. Aeschylus reflects the religious beginnings of Greek drama. His only extant trilogy shows his lyricism and his preoccupation with religio-philosophical matters. The subject is the working out of the curse originally visited upon Pelops, intensified on Atreus, and carried into the third and fourth generations with Agamemnon and Orestes. The first play ends with Agamemnon's death at the hands of his wife Clytemnestra, the second with Orestes' vengeful murder of his mother and her lover and the third with the son's release from the terrors of remorse. In the climactic second play Orestes is faced with an agonizing dilemma: whether to obey the law of vengeance and be guilty of matricide, or to forgo revenge and honor the law of the gods. By his solution Aeschylus suggests that the maintenance of harmony and balance—cardinal esthetic principles of the Greeks—requires that social law be brought into accord with divine.

ARISTOPHANES. *The Frogs.** 405 B.C. From a cosmic perch the Greek comedian exposed the follies of his age and its people with gusto and objectivity. The greater the stature and the more revered the subject, the greater the sport and the more significant the play. No one was exempt. In the midst of a war for survival he lampooned generals. At the end of the era of great tragedy he fixed his eye on the revered tragic poets, and *The Frogs* resulted. Lamenting the passing of the last of the great tragedians, Dionysus journeys to Hades to bring back Euripides. But Aeschylus challenges his right to go, and a contest is held to select the superior poet. Excusing Sophocles as beyond comparison, Dionysus finally chooses Aeschylus. The play ranges from richly intellectual comedy to burlesque. It is respected as penetrating dramatic criticism by a highly intelligent observer. One who has read any of the tragedies will find the play doubly amusing and enlightening.

BRECHT, BERTOLT. *The Private Life of the Master Race.* 1935–38. Brecht, a flexible and original artist, sought new forms in an effort to realize a new concept of theater. Within the play, idea was to be the unifying force among forms and materials which viewed externally might seem disconnected. The playwright was to be responsible for more than the literary aspect; he must anticipate and incorporate in the original plan the contributions of actor, designer, director and composer. He saw theater as a means to thought and action.

This play attacks the Nazi movement by showing what it did to persons and institutions exposed to it. In Eric Bentley's translation, it is a series of seventeen episodes, each in effect a one-act play centered on a different person or group. Episodic form, typification of characters, centricity and the fusing quality of idea are typical of Brecht's epic theater.

CHEKHOV, ANTON. *The Cherry Orchard.** 1904. An ineffectual aristocracy is being replaced by an energetic rising class—the liberated serfs. Madame Ranevsky returns from a life of idleness in Paris to her bankrupt Russian estate. Her former serf, the enterprising merchant Lopahin, proposes to save the family by breaking up the land into villa sites. But she fails to act, idly hoping for a miracle that will save both past and future, and is giving a ball with borrowed money on the day the estate is sold at auction to Lopahin. Madame Ranevsky—symbol of all those unable to adapt to change—will return to the life she knows, while her family gropes for employment and adjustment. Lopahin, absorbed with the practical, is a symbol of those who ride the wave of the future. Chekhov's seemingly artless method mingles fragments of conversation, introspection and action to suggest the mainstream of action without showing it. This is a classic of social order in transition.

CORNEILLE, PIERRE. *The Cid.** 1637. In this picture of contemporary manners and art in the formative years of French neoclassic drama, the cults of honor and love, dueling, valor and the new place of women are the raw materials of the new tragicomedy, most popular form of the day. Honor demands that Roderick take his father's place in a duel which brings death to his sweetheart's father. Estrangement and despair follow, but a bittersweet tragicomic resolution ultimately unites the lovers. Formalists of his day rebelled at the violation of decorum; realists of ours might question the possibilities of felicity. But from the rugged power of the poetry and from the story of genuine characters driven by forces real in Corneille's day and believable in ours emerges an exciting and stirring play.

DUERRENMATT, FRIEDRICH. *The Visit.* 1953. In a study of greed, justice, love and hate, a fantastically rich woman returns to the decaying village from which she had been driven in disgrace in her youth. She offers to the fawning town upon her arrival a vast gift in exchange for the life of the man who as her youthful lover denied her for a more promising marriage and brought false testimony at her paternity suit. Horror greets her offer, but rationalization glides in and acceptance follows. Greed overcomes friendship, honor, reason. Money has bought a rationalized truth, justice, well-being and happiness. In the years between the two vicious trials of the town's morality, only the price of these commodities has changed—for a wasted life, a billion marks; for a girl's soul, a bottle of wine. A final irony: the man is reported to have died with a look of joy—presumably for release from a lifelong lie; the woman, her hate triumphant, lives, but in effect dies as love is gone. This is a powerful, bitter, negative drama, written in German by the contemporary Swiss playwright, novelist and short-story writer.

EURIPIDES. *Medea.** 431 B.C. The currents of ideas that flow through *Medea* suggest why Euripides is called the most modern of the ancient playwrights. Cast from the legend of Jason and the Golden Fleece, the play shows the forces set in motion and the events which follow when Jason puts aside the savage princess, mother of his two sons, to take a young bride. From her weak position as foreigner and woman in the highly nationalistic man's world of a Greek city-state, Medea forges a vengeance that is savage and complete. The play clarifies the image of today's world as well as of its own. The modern reader discovers timely appeals for justice for minorities and for reexamination of his social and political values. But it remains principally the story of a passionate woman's revenge, and her motives pale beside her measures. The character is vivid, the poetry is moving, among the most beautiful of an author known for the beauty of his verse.

GIRAUDOUX, JEAN. *The Madwoman of Chaillot.** 1945. In this fantasy the mad ones of the world have insight to see more clearly than the normal ones. Giraudoux was wont to examine serious matters behind a façade of frivolousness. Declining himself to make literal application, he invited the spectator to an intellectual search for meaning. The lady is distressed by a world organized to a point of impersonality by greedy entrepreneurs, and she sets out to restore it to recognizable persons. Specifically, this day she is alarmed at the threat to her world of warmth from exploiters who are ready to sacrifice all values to acquire the oil believed to lie beneath Paris. She lures them to extinction by sending them through a trap door in her cellar and closing the lid. Of many plays in the long career of Giraudoux as dramatist-diplomat, this one probably introduced him to more persons than any other.

GOETHE, JOHANN WOLFGANG VON. *Faust.** Part I, 1808; Part II, 1830. Within the supernatural framework of the basic concept the first part of this boundless work is a relatively realistic treatment of Faust's earthly quest for knowledge and experience. But though he explores his sensual impulse, it is experience cloaked in beauty he seeks. The character is beyond the traditional significance and represents the aspiration and positive force in romantic man. Mephistopheles is the antagonist, the negative force.

In Part II, Goethe's symbolic treatment lifts Faust to a new realm of less turbulent existence to experience possession of power and appreciation of ancient beauty. But all Faust seeks is transitory. His ultimate discovery is that man's highest aspiration will find fulfillment in the happiness that comes with constant striving and present achievement. Unlike earlier Fausts, Goethe's can never be defeated, for in discovering the means of fulfillment his questing spirit triumphs. In the selflessness and altruism of his aspiration lies his salvation.

HAUPTMANN, GERHART. *The Weavers.** 1892. The fruitless revolt of the Silesian weavers in 1844 inspired this "slice of life" naturalistic masterpiece. A picture of the hardship, maladjustment and injustice associated with economic transition of an earlier day, the play caught the imagination of a generation of Europeans seeking new socio-economic goals. The home weavers, already starving, receive even less for their work as they begin to compete with machines. Brought by suffering and despair to violence, they revolt, smashing the homes of the manufacturers and finally the machines. In a vivid though somewhat rambling play of great impact, Hauptmann's use of a group hero established a pattern often repeated in later social drama. This compelling social document might have been even more effective had the author been as articulate about the causes of the disruption as about the results.

IBSEN, HENRIK. *Ghosts.** 1881. Ibsen's distinctive achievement was to weave volatile ideas into a dramatic fabric of believable persons and incidents. A dozen years after Darwin's *Origin of Species,* he plunged the Victorian theater into the matters of heredity and environment with an explosive demand for survival of only the fit among ideas. He argued that the streams of inherited ideas and patterns of thought need be kept clear of impurity and waste just as the blood stream must be. Everyone in *Ghosts* is the victim of unwholesome physical or intellectual environment or heredity. Mrs. Alving is at once the principal conformist and spokesman for freedom. Convention had forced her to remain with a profligate husband and present a false image of happy family life. The unnatural state induced corruption and ultimate destruction of all she sought to protect. She, most commendable and proper of persons, had caused the most harm. The play is a powerful plea for freedom from outworn ideas and stifling environment and for social laws which are in harmony with natural laws.

KALIDASA. *Shakuntala.** 5th century. A delicate poetic fantasy by India's celebrated classic dramatist, this is an idyll of the love of King Dushyanta of India and Shakuntala, daughter of a nymph. The two fall in love at sight and soon wed. But she loses the ring he gives her, and when she comes to his court he fails to recognize her. After years away from him she and her son are found by the king—he has since regained the ring—recognized and reclaimed amid rejoicing of gods and men.

In a fanciful mixture of love and adventure, sentiment and humor, which glide through festoons of descriptive and lyrical verse, sentiment eludes extravagance by the sly tongue-in-cheek attitude of the poet and his characters. The play moves through time and space without concern for literality. It has no unity of structure. One accustomed to Western dramatic methods may delight in the unusual mingling of romance and gentle satire and in novel structural devices.

LOPE DE VEGA (Vega Carpio, Lope Felix de). *Fuente Ovejuna (The Sheep Well).** 1612–14. Poet, soldier, philosopher and tempestuous lover, Shakespeare's Spanish contemporary wrote of adventure, beautiful women, gallant lovers, kings and counts, love and honor. Not typical of his amazing total of 2,200 plays but reflecting his individualism and vigor of spirit is this strangely modern play. In prose and three acts, it is modern in language and form. It is modern, too, in its group hero. An entire village accepts responsibility for the murder of an inhumane and tyrannical governor. The king, at first affronted, accepts the act as basically moral, wisely aligns himself with justice and withholds punishment. The peasants supply the fresh clash of love and honor. The language is vigorous and often moving; the characterization vivid and individualized.

LORCA, FEDERICO GARCIA. *Blood Wedding.** 1933. This drama is a simple folk tragedy of the dark love of a bride and a man she cannot marry. At her wedding feast she yields to the force within her and flees with him. In the pursuit bridegroom and rival die, and the bride faces a barren life.

Lorca reportedly read such an account in the newspaper and undertook to raise it to the realm of poetry. He treated persons and story to remove them from the world of realism. Symbolism and poetry gave beauty and universality to the incident and deepened the significance to the forces within the persons. The characters were drawn from strains within society and were suggested as essences of basic impulses. With one exception they were given titles of principal functions: Mother, Bride, Bridegroom. Poetry alternated with prose in a rhythmic pattern, and even the prose seemed an essence extracted from idea and feeling. The treatment of character, incident and language constitute an exciting equation of contemporary drama in this haunting, beautiful, moving play.

MOLIÈRE. *Tartuffe.** 1664. France's greatest dramatist knew practical theater, shrewdly appraised the popular taste, possessed keen insight and poetic genius. In him the traditions of *commedia dell' arte* and medieval French farce mingled with classical heritage. *Tartuffe* has evidences of all these elements. Molière distilled from society its universal traits, poured them into the molds of individual characters and made of them master character types. He could then apply the rein to any cult or strain of character which needed it. In *Tartuffe* hypocrisy felt his touch. The play shows him at his best in provoking thoughtful laughter. It is superb in vividness of character and economy of incident, simple in plot. Orgon is completely charmed by the ostentatious goodness and humility of Tartuffe, whom he has befriended. His family, however, is not deluded. Wife and son, with clever maid, devise a means of disclosing the deceit, and a gracious king helps. Tartuffe is one of Molière's most brilliant character achievements.

PIRANDELLO, LUIGI. *Right You Are if You Think You Are.** 1922. Pirandello considers two of his favorite subjects, identity and insanity. A man claims that an elderly woman has lost her mind in grief over the death of her daughter, his first wife, and thinks that his second wife is in reality her daughter. The woman in turn explains, however, that her son-in-law suffers the delusion that his wife has died and that to humor him she has had her daughter engage in a mock second wedding. Each discloses that he knows the other's version and pretends to accept it for the other's peace of mind. The wife herself says simply that she is what each believes her to be. The "truth" is never revealed, for to Pirandello truth is relative. Belief produces it. Imagined reality is more real than evident reality. There are many realities, many selves to a personality.

Pirandello rejected traditional play forms. As life was not orderly, any attempt to show it in a compact art form was doomed to failure. His relativism strongly appealed to a bewildered Italy in the wake of World War I and provided an intellectual stimulant to Western drama.

PLAUTUS. *The Menaechmi.** c. 200 B.C. The lusty showman of the street enters the theater. From the burlesque of Atellan farce comes much of *The Menaechmi*—buffoonery and horseplay, beatings, overdrawn type characters, extravagant mistaken identity. From the literary tradition of Menander come much of the material and the unifying story line. A young man, separated since childhood from his identical twin, seeks him and comes unknowingly into his town at the opening of the play. After a five-act revel of mistaken identity involving brother and brother's wife, mistress, servant and father-in-law, it occurs to the wanderer that his search for the lost brother may indeed be at an end. The rough comedy of Plautus is one of the eternals of theater. With *The Menaechmi* one puts aside literality and thoughtfulness and yields himself up to chicanery and audacity.

RACINE. *Phaedra.** 1677. Phaedra, wife of the philandering King Theseus, loves Hippolytus, Theseus' son by a previous union. When report has her husband dead, she proffers her love to the son, who finds the thought dishonorable and abhorrent. Rage fuses with humiliation, and the queen activates forces and events which destroy both Hippolytus and herself. Drawn directly from Euripides' *Hippolytus,* this is a richly textured story of love both evil and pure, of honor and dishonor, and of passion which drives events to their inevitable tragic end. The tight neoclassic rules of French playwriting did not shackle Racine's genius. From rigid requirements came beautiful, disciplined verse and a taut story of dramatic impact. There is pleasure in reading the play for the poetry alone. The role of Phaedra has long been a prized goal of the French tragic actress.

SCHILLER, FRIEDRICH VON. *William Tell.** 1804. Here is the flavor of romanticism at its headiest: wild, remote countryside, story distant in time and place, large cast, sweeping grandeur of action, numerous scenes and frequent change of scene and time—all typical of romantic drama. The honor, courage, independence and fierce individualism of the hero reflect the beliefs and feelings that found their outlet in political as well as dramatic expression. The central incident of the Tell story is the emotional climax in a succession of picturesque scenes, feats of heroism and declarations and embodiments of individual aspiration and achievement. The genuine emotion of the robust poetry sweeps one through parts that in less compelling circumstances would seem extravagantly emotional. The vigor and complete absorption of the hero and his group in their crusade convey the enveloping spirit of the times which produced Schiller's play and the American and French revolutions.

SOPHOCLES. *Antigone.** 441 B.C. In this third play—though written first—of Sophocles' sequence on the Oedipus legend, the sons of Oedipus contest the succession and slay each other. The throne passes to Creon, their uncle, who declares one son a traitor and decrees death to any who gives him sacred burial. Antigone, expressing the compulsion of divine law and compassion for her brother's soul, defies the edict. Creon's retribution propels her, his son and his wife to triple suicide. A penetrating analysis of one's responsibility as a person and as a leader; vivid portraits of Antigone, Creon, his son and wife; and two of Sophocles' best choral odes, on the wonders of man and the power of love, are here. The play is particularly interesting when read in conjunction with *Oedipus the King*. Sophocles emphasizes restraint: That ruler best contributes to universal harmony who confines himself to earthly matters and maintains balance within the state by opposing justice, pride and firmness with mercy, humility, flexibility.

SOPHOCLES. *Oedipus the King.** c. 441 B.C. This is the supreme Greek tragedy, a concentrated story of broad philosophical implication. Doomed by the gods to kill his father and marry his mother, Oedipus seeks to escape his hideous fate, but through an ironic sequence of errors and compulsive acts brings it to realization. Compactness—a day in time, an hour in production—gives swiftness of incident, intensity of impact, beauty and economy of form. Oedipus seeks the murderer of Laius, seeks knowledge of his own origin and the meaning of life in a world that can subject a man of little personal guilt to a terrible ordeal. One's deep pleasure comes from seeing how Oedipus equates to each new revelation in his inexorable pursuit of self, and in analyzing the purpose of his trial. Sophocles' apparent answer was that Oedipus' ordeal was necessary to restore the equilibrium of a world thrown out of balance by an original evil.

STRINDBERG, AUGUST. *The Father.** 1887. Considered by many the greatest of modern dramatists, Strindberg was pre-eminent in both naturalism and expressionism. *The Father* shows his achievement in the former. Tightly constructed, it moves with gathering intensity. It reflects a characteristic and basic preoccupation of the writer with the evil in women. The captain and his wife are locked in a contest for control of their daughter's education. To win, the wife suggests he may not be the father; as doubts induce preoccupation and erratic behavior, she spreads suspicion as to his sanity. By degrees the captain's mind accepts the falsehood, then breaks under the torment. All the women of his house—wife, trusted nurse, cherished daughter—driven by a basic enmity between the sexes, desert him. The most innocent of them contributes to his collapse. Strindberg was in tune with the new psychology but wrote as a person, not a clinician. Passion is blended with analysis in his view of human phenomena.

STRINDBERG, AUGUST. *The Spook Sonata.** 1907. The characters here move in a dream world—a kind of boundaryless wasteland; real and unreal, conscious and subconscious overlap and mingle; times and places drift together and separate. Persons and forces are revealed in a suspended complex of insights, compulsions and unsought revelations. In such a play the help of actor, director and technician who must create visual symbols becomes a major asset in interpretation by the spectator. Without the help of what is seen, one often must read and reread to lift off the layers of meaning. *The Spook Sonata* shows life to be a hopeless confusion of virtue and vice. Good impulses are tinged with guilt; all acts have in them both noble and evil. Only a supernatural force offers salvation as one is released from this world. Strindberg, having driven naturalism near to the limits of its artistic potential, undertook a supernaturalistic probing of the essential forces of man's mind and soul. Significant in themselves, his plays are important also for their influence on later writers, notably Eugene O'Neill.

AMERICAN BIOGRAPHY

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ADAMS, HENRY. *The Education of Henry Adams.* 1918. Henry Adams did not become President, nor secretary of state, nor congressman, nor ambassador, nor even selectman of Quincy, Massachusetts. By inheritance and ability and education, he should have become one or all of these. His great-grandfather, as delegate to the Continental Congress, part author of the Declaration of Independence, Vice-President and President, was attending physician to if not sire of the Republic. His grandfather, as ambassador, secretary of state, President, and congressman, was counselor and guide to the young nation during its growing pains (see Samuel Flagg Bemis, *John Quincy Adams and the Foundation of American Foreign Policy* and *John Quincy Adams and the Union*). His father, Charles Francis Adams, as Free Soil candidate for Vice-President, Republican congressman and Civil War minister to England, helped to save the Union his forebears had helped bring forth. But the mantle of the prophets never fell on Henry. In public life he was only "stable-companion to statesmen."

Instead of acting a leading role in the affairs of men, Henry became an observer and recorder of these affairs. His inquiries into the causes of his self-termed failures in *The Education* took him not only from Quincy to Washington, but also from the cathedral at Chartres to the Chicago World's Fair, from St. Thomas Aquinas to Darwin, from the Mother of God to the dynamo, from the unity of the Middle Ages to the multiplicity of the twentieth century.

The Education of Henry Adams is a great book because it deals with great problems as observed and experienced by a perceptive soul who recorded his observations and experiences in the language of a poet.

ADAMS, JOHN QUINCY. *The Diary of John Quincy Adams.* (1794–1845). There have been many great diarists and journal keepers in America from William Bradford and John Winthrop to Samuel Sewall, William Byrd of Westover, John Woolman, Sarah Kemble Knight, Ralph Waldo Emerson and Henry David Thoreau. *The Diary of John Quincy Adams* (published in twelve volumes by Charles Francis Adams, 1874–77, and edited and abridged into one volume by Allan Nevins, 1928) deserves special attention for two important reasons. First, the sixth President was one of only two Presidents who kept a diary while living in the White House. (The other was James K. Polk.) Second, John Quincy Adams was a firsthand observer, a keen and interested and eloquent analyst of all the important events of American history from the Revolution until the dramatic events of the 1840's which made the Civil War "irrepressible."

The *Diary* is not universally appealing. It has been called, like its author, "humorless," "pedantic" and "tiringly waspish." But it contains keen and penetrating portraits ranging from the Tsar of Russia and the Prince Regent of England to Clay, Calhoun, Crawford, Jackson, Webster, John Randolph and intimate associates like his valet Antoine and his coachman Jeremy Leary.

Despite its shortcomings, the *Diary* remains an invaluable record of one of the great minds of the nineteenth century.

ARVIN, NEWTON. *Herman Melville.** 1950 (Sloane). It is sometimes difficult to draw the line between literary criticism and literary biography. If biography is limited to the objective presentation of the facts of a man's life, few "literary lives" can be classified strictly as biography. If the biographer of a literary man focuses primarily on the writings rather than on the writer as a person, the result may legitimately be called criticism. If, as Newton Arvin does with Herman Melville, the biographer focuses primarily on the poet or novelist, the result may unquestionably be called biography. Such classification is difficult, however, and somewhat arbitrary.

Arvin's study of Melville is not so informative as that of Leon Howard's *Herman Melville: A Biography*. Arvin's book is not a definitive source study like Howard Vincent's *The Trying-Out of Moby Dick*, and it does not contain the facts of Jay Leyda's *The Melville Log: A Documentary Life of Herman Melville*. Nevertheless, Arvin's *Melville* has a balance, a vivid style, and a fullness that make it perhaps the best general introduction to the life of one of the most interesting and important American writers.

Arvin's knowledge of modern psychology and economics helps him to avoid the "romantic separatism . . . the sickly subjectivism and melodramatic misanthropy" of an earlier order of critics. He attempts, rather successfully "to clarify, as best he can, the circumstances in which fiction and poetry must take shape." Thus it is important that Melville's attachment for his mother was not entirely normal and that he was constantly in financial difficulties. The result is not a preoccupation with Melville's psychoses (as Van Wyck Brooks seems to be preoccupied with Clemens' psychoses in *The Ordeal of Mark Twain)* but a proper emphasis on the art and artistry of a great man of letters.

BRADFORD, GAMALIEL. *Damaged Souls.* 1923. Bradford belongs, superficially at least, to that interesting group of twentieth-century iconoclasts known as "debunkers." Actually, Bradford was rather temperate. When the series of portraits, or psychographs, that make up *Damaged Souls* was first proposed by the editors of *Harper's,* the plan was to deflate "prominent figures who have loomed overlarge in their own day and have shone with false glory." Bradford admitted that the proposal made "a fascinating appeal to the worst elements of my nature," but he demurred, objecting that such a work was destructive, not really worth doing, and "that in the end it was likely to do more injury to the critic than to the character criticized." As an alternative, he proposed to do "a group of somewhat discredited figures, and not endeavor in any way to rehabilitate or whitewash, but to bring out their real humanity and show that, after all, they have something of the same strength and weakness as all of us."

Bradford wrote full-length studies of several people (notably Robert E. Lee, Darwin, and Pepys) but his collections—*Bare Souls, Wives, Confederate Portraits* and *Union Portraits*—are his most notable works. Without being sentimental, he succeeds in making the activities of Benedict Arnold, Aaron Burr and John Brown more understandable. Some might question the alleged damage to the alleged soul of Tom Paine. Any reader's viewpoint toward Brown, Benjamin F. Butler and John Randolph is still colored by the carry-over of sectional conflict in which they participated. In the case of Phineas Taylor Barnum, Americans invariably oversimplify. Bradford demonstrates that Barnum is something more than a "compact of a large and common hilarity," just as he reminds us that Burr and Arnold had characteristics that belie their general reputations as traitors.

Bradford may not succeed in his hope to teach the "lesson of tolerance," but he does succeed in reminding his readers of the "mixed motives for every action" and of the desirability of "inclining more and more to a larger humanity."

BYRD, WILLIAM. *The Secret Diary of William Byrd of Westover, 1709–12.* 1941 (Dietz). *The London Diary and Other Writings, 1717–21.* 1958 (Oxford). *Another Secret Diary of William Byrd of Westover, 1739–41.* 1942 (Dietz). One of the most fascinating literary detective stories of the past century has been the discovery and deciphering of the shorthand diaries of William Byrd II. Added to Byrd's previously published work, these diaries comprise the most complete personal record of any figure in the Southern colonies, rivaling and in many ways surpassing the famous journals of John Winthrop, Samuel Sewall and Cotton Mather of New England. The relationship to the journals of Samuel Pepys and James Boswell is perhaps even more striking. The frankness of Byrd, possible to one writing in a cipher that would protect him from the prying eyes of wife and servants, is amazingly like the frankness of Pepys. Both record their meanness along with their goodness, their peccadilloes along with their acts of righteousness. The lustiness with which Byrd pursues his amours when in London on business for the Council of Virginia almost exceeds that of the young Boswell in his London journals.

But Boswell and Pepys are both more acute social observers, while Byrd maddeningly reports in rather general terms what time he arose, what he ate, whom he visited, what the weather was, what time he retired and whether or not he remembered to say his prayers. He is almost scientific in his daily reports of his physical condition and that of his associates, recording self-medication and its results or lack of results, almost in the language and tone of a laboratory experimenter.

With all their shortcomings, Byrd's diaries are not only among the most valuable sources of social history of early eighteenth-century America and England, they are also interesting reading. We can wish that Byrd had told his diary more specifically what he read daily in Latin, Greek, Hebrew and English, and what opinions he had about his readings. We are sorry that he didn't report what the Duke of Argyl or Annie

Wilkinson or Mrs. A-1-c said when he met them, sat with them or lay with them. Nevertheless, we finish the record with the formula with which Byrd was often able to conclude his daily entry: "I had good health, good thoughts and good humor, thanks be to God Almighty."

DEVOTO, BERNARD. *Mark Twain's America.* 1932, 1951 (Houghton). Many careful readers will insist that the best view into the soul of Mark Twain is *Huckleberry Finn.* They are right, of course, but as biography or autobiography, Twain's masterpiece and his books of reminiscence like *Roughing It* and *Life on the Mississippi* leave something to be desired. The amorphous *Autobiography,* even in the much-improved recent edition by Charles Neider, is sometimes more confusing than helpful. Other biographies of Twain also have their deficiencies. William Dean Howell's *My Mark Twain* was what the title implies: one man's view, admittedly partial and incomplete, of a complex personality. Albert Bigelow Paine's official biography is also incomplete and at times critically inaccurate, out of deference to Twain's family. What is worse, Paine's book is rather dully written. *The Ordeal of Mark Twain* by Van Wyck Brooks no longer receives the jaundiced looks it once did, but its thesis is expressed too hyperbolically. Dixon Wecter, in *Sam Clemens of Hannibal,* didn't live to finish what was to have been the definitive biography. Besides, he wrote about Sam Clemens instead of Mark Twain, and there are some who insist that these are two different people.

Of the important works about Twain that remain—those of DeVoto, Delancey Fergusson, Gladys Bellamy, Minnie M. Brashear, Edward Wagenknecht, K. L. Andrews, Ivan Benson, E. M. Branch, Effie Mona Mack—to select DeVoto's *Mark Twain's America* as best may seem extremely arbitrary. Certainly the book is not a compendium of biographical facts. It sometimes seems to stray from the immediate subject. Nevertheless, DeVoto's knowledge of frontier America and his knowledge of Twain combine to make possible a better understanding of both. The book does not provide a "simple, unified formula for the explanation of Mark Twain." It does provide a stimulation to the critical reader to want to know the works of Twain and his America somewhat better than before.

FRANKLIN, BENJAMIN. *Autobiography.** 1791. Excellent are many biographies of Benjamin Franklin, Carl Van Doren's being perhaps the best. Though it contains more facts and a more recent perspective in which to relate Franklin to the present, neither Van Doren's book, nor any other one about Franklin that is likely to be written, can or should ever replace Franklin's own introduction to himself—his *Autobiography*.

The *Autobiography* has some faults. It seems to lack unity: part of it was written to Franklin's son and part of it to supplement the family story when Franklin decided to share his memories of himself and his life with the world. The tone of the two parts is different. The son's Franklin is didactic, almost preachy; he gives the sort of exemplum a father gives to a son to help him be a good boy and a success in life. The other part of the book recalls Franklin's public life —a filling in of some background in the panorama of the history of Revolutionary times.

Keeping in mind the audience for whom he was writing, a reader can understand why Franklin did not tell all in a sort of mass media confessional. It is unfair to say that Franklin was dishonest or a suppressor of the truth. Rather he was discreet, especially where the confidences of others were concerned.

Despite these limitations—sometimes almost because of them—Franklin's *Autobiography* is still the best introduction to America's first citizen of the world.

FREEMAN, DOUGLAS SOUTHALL. *R. E. Lee, A Biography* (4 vols.). 1934–35 (Scribner's). *Lee's Lieutenants.* 1942–44 (Scribner's). Had Douglas Southall Freeman lived a little longer, he might have been the man to fulfill the facetious request for an "objective general history of the United States written from the Southern point of view." His monumental life of Lee and its inseparable supplement, *Lee's Lieutenants,* contain frank criticism as well as the genuine admiration the writer felt for his subject.

The most refreshing thing about Freeman's work is the light, almost earthy style he uses to describe the characters and events of his narrative. For example, he resists what must be a real temptation to liken the great war to the *Iliad,* or to any other classical or religious struggle. He is almost Homeric, however, in creating a new and native simile of struggle:

> The picture, then, might be likened to a fight in

> which seven boys were engaged. Johnston was sparring with McClellan while McDowell was rolling up his sleeves to come down on Johnston's left and join in beating the Confederate. Jackson was smaller than any of this trio, was behind Johnston and was facing North in the expectation of a fight with Milroy, Banks and Frémont, each of whom was about his size. . . .
>
> As tactfully as Lee could, he corresponded with Jackson and with Johnston and finally concluded that it would be possible to save the situation in this way: the three Generals who were facing Jackson were not close together. If Jackson, a fine fighter, could beat Milroy and Banks and Frémont one after another, then Jackson might scare McDowell so badly that the Federal would be slow about joining McClellan. While McDowell waited, Johnston might find a chance to hit McClellan to knock him out.

Freeman used the same careful and objective documentation and colloquial style in his great life of Washington, the best biography of the first President to date, but the life of Lee remains as his outstanding accomplishment.

KELLER, HELEN. *The Story of My Life.** 1911, 1951 (Doubleday). Helen Keller has lived nearly sixty years since *The Story of My Life* was first published in 1902. During the interval, she has led a rich and full life. Nevertheless, a new edition of the book appearing in 1954 without extensive additions is still appropriately titled, for as everyone knows, Helen Keller's life is curiously encompassed. Hardly anything she has done as a mature adult competes in interest and importance with her experiences in learning to communicate with others after she had been deprived of both sight and hearing by a childhood disease. The remarkable Annie Sullivan is in one respect the heroine of the narrative. Her patience and perseverance in the seemingly impossible task of breaking into the shell of silence and darkness that surrounded little Helen are monumental.

But Helen's story is important for more than the heroic accomplishment she and Miss Sullivan made. *The Story of My Life* is an important document on the nature of learning. Most of us learn language when we are less than three years old, and then we forget the experience though we remember the language. Helen Keller was of such an age when

Annie Sullivan came to her that she remembers the process as well as the language. Her story is more than the heroic struggle of a remarkable woman partially overcoming an almost impossible handicap. Hers is the documentation of that process that leads from the mental and emotional chaos of infancy to the organization of the human mind. Her narrative reminds us that in a way each human being recapitulates the progress from savagery to civilization in his own lifetime.

MALONE, DUMAS. *Jefferson and His Time.* 1948 (Little). Because he edited the monumental *Dictionary of American Biography,* Dumas Malone might be called biographer of America. Certainly the *DAB* stands out in the line of collections of biography beginning with Cotton Mather's *Magnalia Christi Americana* down through Jared Sparks's *Library of American Biography* to the most recent edition of *Who's Who in America.* But it is in what has become the definitive work on the life of Jefferson that Malone perhaps best illustrates the qualities of the great scholar-biographer.

First of all, he chooses a great subject. There might be lively discussion about including Jefferson among the first half-dozen American immortals, "but even the anti-Jeffersonians would be hard put to deny his historical position, though they oppose the political theory he symbolizes."

Second, the great biographer becomes thoroughly familiar with all the data about the subject. About Jefferson there is almost a surfeit of material. Jefferson's journals, account books, memorandums, and correspondence as well as official government papers, treaties and records of proceedings are voluminous. Of great importance also are the correspondence and diaries of Jefferson's associates—from Abigail Adams to La Rochefoucauld and Madame de Houdetot, from Alexander Hamilton and Rufus King to Tom Paine.

Finally, the great biographer commands language to recreate the character and circumstances of his subject. Viewing sometimes through Jefferson's eyes, sometimes through the eyes of his associates, Malone takes his reader into the world of Thomas Jefferson from frontier Virginia and the life of a gentleman farmer, to Versailles and the life of an ambassador to an emperor and a revolution, and finally to the new Federal City and the Presidency.

MERTON, THOMAS. *Seven Storey Mountain.** 1948 (Harcourt). If *Seven Storey Mountain* were merely the story of a man who joined a Trappist Monastery, it might have a kind of sensational vogue. That the book has permanent appeal depends on something else.

Tom Merton is a citizen of the world. His father was a talented New Zealand painter. His mother was the sensitive daughter of an American connected with book publishing. Tom, as a child, lived with his parents and grandparents and assorted relatives and family friends in France where he was born and attended grammar school, in Bermuda where his father painted, in Great Britain where he also attended school, in the United States with grandparents.

Merton's purpose in the book is to record his soul's journey from the rather hollow Protestantism of his grandparents and the pious agnosticism of his parents to the bosom of the Catholic Church. From the Catholic families of the French countryside, from his studies at Cambridge and Columbia, from the intellectual challenge of Catholic writers from St. Augustine to Maritain and Gilson, from Blake, from St. Bernard, from St. John of the Cross, and especially from Gerard Manley Hopkins, even from a reaction against Marxism and other materialisms new and old, Merton received direction into the Church and then into its service.

But the book is more. It is a vital document of the social, political and intelle[illegible] ferment between the wars—a biography of all the fine young men who were searching. Merton found what he was looking for. Many others did not. Some are still searching.

MIZENER, ARTHUR. *The Far Side of Paradise.** 1951 (Houghton). In his novels and short stories, that part of his total canon in which he was trying to be a serious writer, F. Scott Fitzgerald was always biographical. But he never wrote an autobiography—or at least a complete one. Arthur Mizener's biography largely fills the gap.

Mizener writes with objectivity, scholarship and creativity, with a knowledge of the people and institutions that Fitzgerald knew. About St. Paul and Princeton and New York, and about Europe and Hollywood, Mizener knows a great deal. About frustration and compulsion to succeed, and the hollowness of college athletics and dramatic clubs, and about parvenus and decaying aristocracy, Mizener also knows. Above all, about writing, about re-creating experience by means of words, Mizener knows.

The result is a sensitive, sympathetic yet critical picture of a sensitive, sympathetic and sometimes uncritical man.

MORISON, SAMUEL ELIOT. *Admiral of the Ocean Sea.* 1942 (Little). The most important part of Columbus' life has been neglected. Popular interest in Columbus has focused on the results of his voyages rather than on the voyages themselves. Previous biographers, from Peter Martyr and Ferdinand Columbus to Washington Irving and Von Humboldt, have "expended so much space on unprofitable speculation about his birth, character and early life that no room was left to tell where and how he sailed." Admiral Morison, great historian of American sea power as well as chronicler of Massachusetts Bay and Harvard College, qualified for the task by retracing Columbus' course in a barkentine of similar draft and rigging, crossing the ocean under conditions similar to those of Columbus' day.

The result is a record not only of a devoted, stubborn, even arrogant man, but also of a real voyage in which tide and wind and sun and frail sailing ship are elements. The lust for treasure and honor, the jealousy, fear, disappointment and bitterness of Columbus' life are there, but also a reminder that those early voyages to "the Indies" and back to Spain were not blind. Rather the accomplishments of the great admiral were "the creation of his own brain and soul, long studied, carefully planned, repeatedly urged on different princes, and carried through by virtue of his courage, sea knowledge and indomitable will."

Though Columbus partly failed as a colonial administrator, though he wrote so complainingly of the injustice and ingratitude which he met as to make him appear woeful to modern readers, Morison restores the great admiral to his proper stature as "the greatest navigator of his day."

SANDBURG, CARL. *Abraham Lincoln* (6 vols.).* 1926–39 (Harcourt). For most Americans Lincoln is more than the sixteenth President, the one who freed the slaves and led the Republic through the Civil War. To some he is the rail-splitter, a folk hero like Davy Crockett, Mike Fink and Paul Bunyan. To some he is the prophet of modern America, an American Isaiah who saved his people, with God's help, from the Babylonian captivity and welded them into a holy nation of kings and priests. Some even still insist that Lincoln was a small-time politician, a railroad lawyer, a tool of the capitalists, an opportunist and an accident of history.

In choosing a biography of this man, one risks much. For the general reader, Masters is too uncritically depreciating; Williams, Monaghan and Randall, perhaps too specialized; Herndon and Nicolay and Hay, too early; Nevins and Cotton, too mystical. B. P. Thomas' little book, *Portrait for Posterity: Lincoln and his Biographers* becomes essential to understanding the biases.

When all is considered, Sandburg's *Abraham Lincoln, The Prairie Years* and *The War Years,* now a one-volume edition, remains the most satisfactory. Though scholars call the work too "poetic," the book ruthlessly demolishes the popular myths. Though some call it inaccurate, the book is meticulously documented. Though some call it too detailed and discursive, an essential portrait—realistic and complete—is the result. Sandburg's Lincoln is not a demigod, but he emerges as a character worth spending one's lifetime studying.

STEFFENS, LINCOLN. *The Autobiography of Lincoln Steffens.* 1936 (Harcourt). Steffens's *Autobiography* is really three books in one. First, there is a book about growing up in California only one generation away from the frontier excitement of the first gold rush, but which had a university where a young man could discover his own ignorance and be stimulated to search for knowledge. Steffens searched first in Europe—Berlin, Heidelberg, Munich, Leipzig, Paris and London. He did not find what he sought. Knowledge was uncertain. But he did find love. He didn't write about his own romance, however. He said he didn't understand it, either—that no man does. But he got married and returned to the United States and got a job to support his wife, and that leads to the second book.

Steffens didn't have a trade, so he became a journalist. Journalism led him to Wall Street, where he learned about finance, and to City Hall and the Police Court, where he learned about politics. Both were dirty, and he joined with Riis, Godkin, McClure, Ida Tarbell and other "muckrakers" to expose graft and corruption and civic filth. The forces of reform pushed Theodore Roosevelt from the Police Commissioner's office to the White House, but Steffens could see that problems remained.

Steffens became a revolutionary, the subject of the third book. He became involved with Darrow and the struggles of organized labor. He went to Mexico, to Russia, to Versailles, back to Russia. He met Carranza, Wilson, Lenin, Mussolini. He "saw the future, and it works!" He returned to the United States of Coolidge and Henry Ford, the United States of mass production and mass consumption, and decided that the revolution had beat him home. Bolshevik and capitalist were headed in opposite directions, but they would meet at the very same point on the other side of the world.

BRITISH BIOGRAPHY

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AUBREY, JOHN. *Brief Lives.* 1898. The best edition of *Brief Lives* is that by Oliver Lawson Dick (Secker and Warburg, 1949; University of Michigan Press, 1957). Doomed to start many things that he could never finish, Aubrey hoped that "som Ingeniose and publick-spirited young Man" would finish what he had "delivered rough hewen." One feels that he would have been pleased by Mr. Dick's edition that presents 134 lives in addition to a brilliant biography culled mainly from Aubrey's own writings.

Aubrey's biographical method was ambitious, if not manageable; in the twenty-five years that he worked on the *Lives* he compiled material on 426 of his contemporary Elizabethans. Nearly all of Aubrey's effort was spent in research, and his eye for the trenchant detail and the inclusive fact is apparent. One sees Francis Bacon's delight in "Sweet Herbes and Flowers," understands Aubrey's compliment to Robert Boyle in "His Works alone may make a Librarie," and laughs at an occasional ambiguity: "At fower yeer old Mr. Thomas Hobbes [Philosopher] went to Schoole in Westport church till 8—then the church was painted." Nothing escaped Aubrey: he knew what John Colet's body felt like when poked with a stick; he was puzzled by one account that Edward Coke "was borne but to 300 pounds a year" and another that he was born to thirty—"What shall one beleeve?" and his description of Shakespeare is perhaps as accurate as anyone's: "He was a handsome, well-shap't man: very good company, and of a very readie and pleasant smoothe Witt."

BENNETT, ARNOLD. *The Truth About an Author.* 1911. Although scholars have shown some reticence to accord Bennett a place among late nineteenth-century novelists, most will admit that he handled his rather small fictional world with remarkable skill. Perhaps some of this reticence results from a distaste for the pounds and shillings attitude that marks Bennett's *Journals*, for the professional writer with commercial instincts often has a difficult time of it in the academy.

The Truth About an Author shows a more appealing Bennett than the *Journals*, a Bennett who is aware of the difficulties of his craft and his own limitations. His attitude toward autobiography is typical—"It did not occur to me . . . to spare myself"—but his level of awareness, his insight, is rare. Throughout he focuses on himself, with occasional literary reminiscences developed in general terms and omitting names. He tells us that when he discovered that he had some ability as a writer, he looked upon his craft as a bag of tricks and wrote always with an eye to effect. His first novel, *In the Shadow*, he knew to be inferior literature; only later, while working on a newspaper, did he find a "relation between literature and life" that drove him to artistry.

BOSWELL, JAMES. *Life of Samuel Johnson.** 1791. Boswell's *Johnson* is a classic example of the biographer's art and generally conceded to be the criterion by which others are judged. The reasons for the work's greatness are manifold, but they spring from two closely related sources: the wit and brilliance of Johnson, and the process developed by Boswell. The two men met in 1763 and were constant companions until Johnson's death twenty-one years later. Almost from the beginning of their friendship Boswell conceived the task of setting down his friend's life, and never has a biographer been closer to his subject; the biography pours forth in a rush of conversation, letters and anecdotes that Boswell kept in his daily record of their talks and doings.

Boswell felt that the key to biography lay in an interweaving of the important events in his subject's life with his conversation and letters. To this end he frequently steered Johnson into conversation that would make good reading, and he was not above arranging for Johnson to meet other illustrious thinkers in order to provide more material. When he was uncertain regarding an anecdote or an opinion, he merely had to ask Johnson for confirmation, at least once provoking him into exasperation with the project. The finished book, however, is not a log filled with trivia; indeed, much of its strength comes from Boswell's careful selection and judicious arrangement. Neither is it panegyric, for Boswell believed that "in every picture there should be shade as well as light"; consequently, he delineates Johnson with a completeness that has never been equaled.

CIBBER, COLLEY. *An Apology for the Life of Colley Cibber.* 1740. Colley Cibber is generally remembered as the crown prince to the throne of Dullness in Pope's *Dunciad.* And Dr. Johnson, speaking out of his prejudice against actors, said of Cibber: "It is wonderful that a man, who for forty years had lived with the great and the witty, should have acquired so ill the talents of conversation: and he had but half to furnish; for one half of what he said was oaths." But we should remember that many literati in the eighteenth century were disaffected from the theater, and their attack on Cibber was partly a result of a prevalent intellectual attitude. The fact remains that for almost fifty years Cibber was a controlling force on the English stage. He managed Drury Lane from 1710 to 1733, and several of his plays were at least great popular successes.

The successful side of Cibber's career forms the core of his autobiography, for here he emerges as a shrewd manager who, if not capable of trading blows with Pope and Johnson, was able to mold the theater in his own image. Although he promises early in the work not to hide his "follies," he avoids a close consideration of his own life, presenting instead a sharp view of the theater and his fellow actors. Equally rewarding are his insights into politics and the Whig cause, which, with his play *The Non-Juror,* led him to the laureateship in 1730.

DARWIN, FRANCIS. *The Life and Letters of Charles Darwin.** 1887. Various editions of this work do not differ radically from the first, and all contain the autobiographical chapter (edited by Francis Darwin) that the famous naturalist wrote at the request of a German publisher. While this biography does not seem to suffer from the inhibitions of the usual treatments of a father by his son, largely because much of it is comprised of the subject's letters, the autobiographical chapter is the most charming and significant part of it. Possibly the clearest picture one can get of Darwin would emerge from a reading of his autobiography along with *The Voyage of the Beagle, q.v.,* the journal that became basic to his scientific theories.

An excitement that supersedes the known facts pervades the early part of the autobiography, for one is afraid that

Darwin will *not* become a naturalist. But he gives the reader a careful account of himself as an insatiable collector, a fisherman and a hunter—the activities that led to his career. The greatest influence in shaping his future came, he felt, from Professor Henslow at Cambridge, whose wisdom and benevolence led to friendly encouragement. Darwin's estimate of his own contributions is marked by humility just as his estimate of the world's opinion of his theories is characterized by modesty and maturity.

ELLMANN, RICHARD. *James Joyce.* 1959 (Oxford). Ellmann's biography replaces Gorman's, the standard for nearly twenty years, in that Ellmann had material that was either unavailable or unusable during Joyce's lifetime. Ellmann is a sensitive, thorough biographer who served his apprenticeship on W. B. Yeats, as complex a subject as Joyce and probably as difficult to uncover. The great strength of Ellmann's book comes from his ability to survey the entire picture of Joyce's life and work while keeping control of minute and incontrovertible evidence that proves his hypotheses. The result is a masterful biography that should please the scholar and make Joyce more available to the general reader.

Ellmann has a gift for seeing the incidents of Joyce's life, as well as the meaning of his work, from Joyce's own point of view: "James Joyce liked to think about his birthday. In later years, fond of coincidences, he was pleased to discover that he shared his birth year, 1882, with Eamon De Valera, Wyndham Lewis and Frank Budgen, and his birthday and year with James Stephens. That February 2 was Candlemas and St. Bridget's Day helped to confirm its importance; that it was Groundhog Day added a comic touch; and Joyce made it even more his own by contriving, with great difficulty, to see the first copies of both *Ulysses, q.v.*, and *Finnegans Wake* on that white day." How much of Joyce is here! and how far Ellmann has moved from the typical biographer's statement that Joyce was born February 2, 1882.

GASKELL, ELIZABETH C. *The Life of Charlotte Brontë.** 1857. A distinguished novelist in her own right, Mrs. Gaskell, a long-term friend of the Brontës and particularly of Charlotte, incisively interprets all the social and historical forces that seem to her significant in the development of the better-known writer's life and work. She is often pleasantly apologetic as she approaches the familial intimacies that her conscious effort to "write truly" forces her to explore: Mr. Brontë's cutting his wife's dress to ribbons because he thought it too frivolous, and making pistols (which he frequently fired through the back door in a fit of anger) a part of his ecclesiastical garb; and brother Branwell's unfortunate affair with a "wicked" married woman, which is probably presented as much out of her writer's interest in character as out of her desire to portray accurately even those painful though formative happenings that she found distressing.

Mrs. Gaskell frequently uses letters to and from Charlotte Brontë to help in her painstaking effort to leave nothing unconsidered; however, it is the intelligent and compelling structure of the work, not the attention to detail, that makes it superior biography. Believing that "a right understanding" of Charlotte's life demanded an acquaintance with "the peculiar forms of population and society amidst which her earliest years were passed," Mrs. Gaskell sets the reader off the train at Keighley and sends him rambling, never straying, through a society that was rapidly changing from an agrarian to an industrial pattern. Against this carefully annotated background, she brings Charlotte Brontë into sharp focus.

HERBERT, EDWARD. *Autobiography of Edward, Lord Herbert of Cherbury*. 1624. Though not so well known as his brother George, Edward Herbert distinguished himself as a soldier and statesman. All autobiographers are concerned with purpose, and Herbert's is dual: to instruct his heirs from the vantage of age (he was in his sixties) and to correct, in order to mend, his "faults." While his faults were relatively few, the instructional value of his work is manifold, though—happily—implicit. In his account of his education we find the Renaissance man who felt that to be educated he must learn the graces of the court as well as the courtesies of the battlefield, the intricacies of Greek thought and the elements of natural history.

Herbert's autobiography makes a good beginning for students of the genre since it is one of the earliest that assumes the structure that became convention in the nineteenth century, the heyday of autobiography. Unlike those of the eighteenth century that generally were written as an attempt at self-justification and designed to instruct by example, Herbert's autobiography shows a humble awareness of the exemplary qualities of his life. Beyond education, his chief interest is in his military career, his service as an ambassador to France, and his abortive duel with Lord Howard of Walden. It is a mistake to judge autobiography by attempting to determine its veracity and candor, since we have no way of judging such matters, but the apparent and simple honesty of Herbert's work makes it appealing.

HUNT, LEIGH. *Autobiography*. 1859. While remembered as a poet and friend of poets—particularly of Byron, Keats, Shelley and Lamb—Hunt made his most significant contribution to English letters as an editor of periodicals. His outspoken liberalism and his attack on the Prince Regent, later George IV, sent him to the Horsemonger Lane Prison (he had hoped for Newgate, where he would have been among friends). His confinement, recounted in the *Autobiography*, was pleasant enough, however, and led to an acquaintance with Byron and Shelley, who visited him out of sympathy with his views.

Much of the *Autobiography* is tedious and burdened with needless detail, but the first quarter of it, devoted to his youth and schooling, presents a delightfully thorough account of English education at the beginning of the nineteenth century. Hunt is often occupied with externals, telling, for example, the minutiae of his imprisonment while sliding quickly over his views on freedom of the press, unemployment and child labor. The latter part of the book, the most enjoyable because the most illuminating, presents vivid glimpses of life with Byron and Shelley in Italy; and Hunt's description of Shelley's death and cremation is skillfully done.

JOHNSON, SAMUEL. *Lives of the English Poets.** 1779–81. Johnson's preference in literature ran to the instructive, to material that the reader might use to shape his own life; consequently, he was particularly fond of the biography that depicted a successful life. Of the fifty-two lives that he wrote, his major work, some are more rewarding than others. He was somewhat uncharitable to a few of his subjects, particularly to Milton, and peremptory with others such as Denham and Congreve. But the poets of the Restoration received a thorough and intelligent treatment. Johnson was sympathetic to Savage, detailing his unfortunate treatment from his mother and praising those who helped him. In handling Swift, he was restrained, though bordering often on a tone of opprobrium. And Pope gave him room for all of his verbal skill and critical faculty.

The chief delight of the *Lives* comes not from the subjects, however, but from Johnson himself as he displays his generally sound criticism, his mastery of language, and his insight into the human condition. The *Lives* are sometimes inaccurate, but the general spirit of Johnson's work is a splendid addition to English letters.

MOORE, GEORGE. *Hail and Farewell* (3 vols.). (Vol. 1*). 1911, 1912, 1914. Although he considered himself essentially a novelist and dramatist, Moore survives primarily because of his prolific autobiographical writings. *Confessions of a Young Man* (1888) and *Impressions and Opinions* (1891) mark his road through the artistic decadence at the end of the nineteenth century, while *Memoirs of My Dead Life* (1906) presents Moore as the youthful lover.

Because it reveals Moore so clearly and because it presents the Irish Renaissance so completely, *Hail and Farewell* is the most rewarding of Moore's ventures into autobiography. The founders of the Abbey Theatre, and, indeed, all those involved in Irish art, come sharply alive; and the portraits of Edward Martyn, Yeats, John Eglinton and Synge are outstanding. Two structuring themes that run through *Hail and Farewell*—the status of Irish art and the problems of Irish Catholicism—are united in Moore's conclusion that Catholicism denies the possibility of art in Ireland. But no autobiography is complete because of its themes; rather, it must give us insight into the writer's motivations and into reality. To this end, *Hail and Farewell* becomes a kind of monument.

SHUMAKER, WAYNE. *English Autobiography: Its Emergence, Materials, and Form.* 1954. **EDEL, LEON.** *Literary Biography.** 1957. Anyone interested in biography as a form should read these two secondary works. Shumaker's book successfully explores the stream of autobiography that led to what he calls the narrative mode, the expository mode and the mixed mode of modern autobiography. He divides his subject into two generic types, the subjective and the nonsubjective—the former being a study of the writer's psychic states and the latter being either reminiscence or *res gestae.* After establishing a critical context and vocabulary, something that autobiography has long needed, Shumaker examines the autobiographies of Mill, Trollope and Moore in a scholarly but highly readable fashion. The book includes a good bibliography.

An accomplished biographer, Leon Edel weaves an exciting account of his own adventures in tracking down the life of Henry James. He then turns to a convincing presentation of the uses of biography as a critical tool and, going further, shows how psychoanalytic theory can be valuable to a biographer. Edel's chief concern, of course, is the process of biography, and his view of it here is one of the most compelling studies of literary scholarship in the twentieth century, a thoroughly enjoyable and informative work.

TROLLOPE, ANTHONY. *An Autobiography.** 1883. Born to a highly literate family, Anthony Trollope was destined to be a writer—though his family probably felt that he was "doomed" to it. Trollope suffered from being a poor gentleman's son at Harrow, a factor that might have kept him from the scholarship he needed to attend Oxford or Cambridge, and he keenly felt the death of his father and four of his brothers and sisters from the family disease of tuberculosis. Through all of this his remarkable mother, Frances, whose *Domestic Manners of the Americans* is a classic among nineteenth-century travel literature, supported the family by writing novels; beginning when she was fifty, she wrote 114 books in the remaining twenty-six years of her life.

Trollope's autobiography is calmer than many; indeed, its strength derives from his quiet examination of life and his insight into his own ideas of success and failure. From his account of his first three novels, all of them publishing mistakes, the reader sees Trollope's compelling desire to be a novelist rather than a postal clerk. Later in the book he presents an accurate account, supported by considerable evidence, of his strength and weaknesses as a novelist and delivers his own concept of the ingredients of a worthwhile novel as well as his opinions of his contemporary writers.

WORLD BIOGRAPHY

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ARCINIEGAS, GERMÁN. *Amerigo and the New World.* 1953 (Knopf). This biography-history by one of the best-known writers of Latin America corrects the common misconception that Amerigo Vespuccius (1451–1512) was the "sly thief who cunningly robbed Columbus of his rightful glory." It is neither a panegyric nor an indemnification of the man, once a merchant of Florence, who later became chief pilot—never commander—of Spain. Amerigo published a book in 1504 in which he claimed to be the first to set foot on the *Terra Firma,* or mainland of the Americas, and the first to realize the full extent of the Americas and the size of the world. Arciniegas does not attempt to settle the controversy over the authenticity of Amerigo's claims and of his maps. Background materials make the time of Vespuccius live and place the voyages of all the explorers of his age in a truer perspective.

CASTELOT, ANDRÉ. *Queen of France.* 1957 (Harper). This unique biography reveals Marie Antoinette (1756–94) to the reader through the accounts of eyewitnesses in a chronological order of presentation. The author aims at character development of the queen, drawing on an extensive bibliography of hitherto unavailable and unused material pertinent to an understanding of her life and death. Castelot attempts not to follow the plan of any previous biographer.

Married by proxy at fourteen to the king of the greatest country of Europe, Marie Antoinette was reviled by her contemporaries with revolutionary leanings for her extravagance: about 170 dresses or more per year; one ball with twenty-six thousand people present. The interpretation offered by Castelot is that the frustration and hatred of the French over the king were transferred almost unknowingly to the frivolous queen.

Although there is little mention of the members of the

Revolution, Castelot's book is an exceptionally dramatic biography, complete with the political and personal story of the time.

CELLINI, BENVENUTO. *Autobiography.** 1562. Cellini sets forth in the first sentence the creed of the autobiographer: "All men of whatsoever quality they be, who have done anything of excellence, or which may properly resemble excellence, ought, if they are persons of truth and honesty, to describe their life with their own hands." Cellini (1500–71) received art commissions from Pope Clement VII, was employed by kings and dukes, and was a master of the lost-wax method of casting bronze. His Perseus with the head of Medusa is now in Florence; his salt cellar is probably the best known of his gold work. Little of his art work in gold and bronze is extant, but his *Autobiography*, a self-centered picture of himself, reveals a many-sided life of the Renaissance.

Moralist: "God keeps account of the good and bad, and gives to each one which he merits." *Egotist:* "Why, father, this man my master is worth far more than all the cardinals in Rome." *Soldier:* It was as an artilleryman he acquired favor with the Pope. *Artist:* Maker of *The Nymph of Fontainebleau* for Francis I. *Brawler:* Fought in the streets over the favors of wenches. *Prisoner:* "So I was taken into a gloomy dungeon, which swam with water, and was full of big spiders and many venomous worms." *Seducer of women.*

One of the standard European autobiographies, it makes the Renaissance seem immediate and living. For the reader interested in history, Cellini is almost indifferent to the great events of the time and even to the details of his own art. Unlike Leonardo, whose notebooks are a good handbook on art, Cellini is most concerned with his personal life—a life which never fails to interest.

DANTE, ALIGHIERI. *New Life.** (*La Vita Nuova.*) c. 1320. Dante (1265–1321), one of the great writers of all ages, tells the story of his love for Beatrice in his *New Life*, a series of autobiographical poems. Dante looked upon his passion for Beatrice as a way to virtue and to the knowledge of God's love. Research enables us to know that he never actually, physically, had contact with Beatrice. This is the story, then, of ideal love, by the author of *The Divine Comedy, q.v.* Some scholars regard the *New Life* as a statement of Platonic love that Dante had heard about from other poets. Of Beatrice, Dante said: "At that instant I say truly that the spirit of life, which dwells in the most secret chamber of the heart, began to tremble with such violence that it appeared fearfully in the least pulses, and trembling, said, 'Behold a god stronger than I, who coming shall rule over me!'" Beatrice is, symbolically, Dante's guide throughout Hell, Purgatory and Paradise.

FABRE, LUCIEN. *Joan of Arc.* 1947. Every age has its new interpretation of Joan of Arc. Much of the myth surrounding her has been dispelled by the availability of facts about her life and trial. Of these sources Fabre has taken full advantage. No other biographer has spent a longer time in preparing her biography.

The story of the peasant girl from Domremy who raised the siege of Orleans and conducted Charles to his coronation has always seemed more romance than truth. But her death has been subject to controversy: Was she heretic or faithful, witch or saint? Fabre's life represents the view of her as seen through the latest scholarship—her contemporaries had no choice but to burn her *or* completely abjure certain of their beliefs. Fabre emphasizes the political and religious background and character of Joan, and he explains her recantation in modern psychological terms. The trial, jailing and burning read like drama.

GOETHE, JOHANN WOLFGANG VON. *Autobiography (Dichtung und Wahrheit: Poetry and Truth).* 1831. "For this seems to be the main object of Biography," writes Goethe, "to exhibit the man in relation to the features of his time; and to show to what extent they have opposed or favored his progress; what view of mankind and the world he has formed from them, and how far he himself, if an artist, poet or author, may externally reflect them." Goethe's life itself is virtually completely calm and with few external incidents of great moment; his real life is his work. Goethe was a government official at the court of the Duke of Weimar and for some years director of the theater. Scientist as well as poet, he considered his *Farbenlehre,* a defense of his theory of the nature of light, his greatest work. The world has not agreed and regards *Faust, q.v.,* as his greatest achievement. Goethe's last years were memorable for his writing of *Poetry and Truth,* his friendship with Schiller, and—for the domestic-minded-his final marriage to his mistress Christiane Vulpius, after an association of seventeen years and the birth of four children.

Goethe's essential romanticism is evidenced throughout his autobiography. "All men of good disposition feel, with increasing cultivation, that they have a double part to play in the world—a real one and an ideal one, and in this feeling is the ground of everything noble to be sought." About religion: "He must be accustomed to regard the inner religion of the heart and that of the external church as perfectly one, as the great universal sacrament, which again divides itself into so many others, and communicates to those parts its holiness, indestructibleness and eternity." And in education: "The young must be taught everything in an easy, cheerful and agreeable way."

Goethe reinforces and adds to his philosophical reflections in this work. It is also useful for insight into the cultural life of Germany during one of its most civilized periods.

HITLER, ADOLF. *Mein Kampf*. 1927 (also 1933, 1939). That the English and Americans could be deceived for so long by the propaganda of Hitler is ample reason for reviewing, once again, the writings of a man responsible for the death of perhaps as many as 50,000,000 people. Written in prison in 1924, *Mein Kampf* promulgates the basic theories of Nazism. The Germans, said Hitler, should dominate the world mainly because they were of the superior Aryan race: "What we see before us of human culture today, the results of art, science and techniques, is almost exclusively the creative product of the Aryan." The function of the state in this mad scheme: The state is a means to the end of promotion and preserving the race and of directing its "entire education primarily not at pumping in mere knowledge but at the breeding of absolutely healthy bodies."

Hitler analyzed his reasons for success as follows: 1) He utilized the spoken word to gain control of the people: "For to lead means: to be able to move the masses." 2) He used the mass meeting to make people feel they were a part of the movement.

Hitler reveals all about himself psychologically except his personal attitudes toward sex; this is not a confessional. His basic view was pragmatic: "Success proves us right." Also revealed are his beliefs in destiny and leadership: "Destiny gives it—the state—some day the man who is blessed to this end, who will finally bring the long yearned-for fulfillment." "The strong man is mightiest alone."

Faults of the book are: the style is crude and few factual statements are accurate. Hitler presumes that his audience will be familiar with persons and events to which he refers; the American reader is normally ignorant of these. He never separates any of the statements from his propaganda aims. The whole book, then, is a living example of propaganda devoted to the most diabolical of all purposes.

LUDWIG, EMIL. *Napoleon.** 1926. Ludwig's is a complete biography, with an analysis of Napoleon's life as a person, as a politician and as a soldier. "There are only two powers in the world," writes Napoleon "the spirit and the sword. In the long run, the sword will always be conquered by the spirit." Despite this statement, most people think of Napoleon's military conquests: his early successes, his order that 3,000 Turkish prisoners be slaughtered at Jaffa, his failure to conquer Russia and the loss of the army there, his brief exile on Elba, his return to France and the final debacle at Waterloo. But a closer examination reveals how inadequate this impression of his life really is.

Napoleon was one of the first of modern men: he reformed the French laws, stimulated scientific activities, established public schools, *lycées* and technical colleges, and generally rewarded efficiency and excellence with high positions. Although most people would agree on the desirability of these objectives, he exacted a price. For his efficiency and incorruptibility, Napoleon was not promoting liberty—although he did believe in equality. "Obedience is man's destiny; he deserves nothing better, and he has no rights." "Both the savage and the civilized man need a lord and master, magician, who will hold the imagination in check, impose strict discipline, bind man in chains. . . ."

Although scrupulously faithful to his sources, Ludwig writes biography much as though he were writing fiction; his outstanding characteristic is dramatic presentation. Ludwig summarizes well the qualities which made Napoleon what he was, documents them with incidents and quotations, and succeeds in presenting a biography essentially complete for the person who is not an historian or expert in the field.

MAUROIS, ANDRÉ. *Ariel.* 1924 (Ungar). This personal story of Percy Bysshe Shelley (1792–1822), English poet of the Romantic Movement, *q.v.*, gives accounts of Shelley's school days during which he was bullied but never bowed; the home background which formed the attitudes of his first wife, the young Harriet Westbrook—"Marriage is a prison"; and the family relationships of the wealthy Shelley family.

Replete with conversation and description, the book offers dramatic presentation of the expulsion of Shelley and Hogg from Oxford for the publication of the pamphlet, "The Necessity of Atheism"; the flight of Harriet Westbrook and the runaway marriage of the two lovers, one aged sixteen; his leaving of Harriet and her suicide by drowning; his later relationships with Mary Wollstonecraft and Jane Williams.

The great weakness of this biography for a student of the poet is the absence of reference to the writings of Shelley, but Maurois has written a personal life of the poet in which much is explained and dramatized.

MAUROIS, ANDRÉ. *Disraeli.* 1928. In a dramatically presented picture of the personal life of Disraeli, Lord Beaconsfield (1804–81), prime minister in 1868 and from 1874 to 1880, his early life reads like that of other English boys: fought and defeated the larger school bully; acted and produced theatrical performances which were opposed by the school officials. At twenty-two he wrote a novel, *Vivian Grey,* and for many years was a member of Parliament.

His philosophy: "To govern men, you must either excel them in their accomplishments, or despise them." He believed that success was due to clothes and conversation; hence he wore such clothes as canary-colored waistcoats and green velvet trousers. Of conversation: "Look at the person whom you are addressing. Never argue." On his deathbed he corrected the proofs of his last speech: "I will not go down to posterity talking bad grammar." "I never trouble to be avenged."

Maurois' biography is a thoroughly documented account of Disraeli's life for the general reader (not the specialist) with a balanced presentation of personal and political documents. It corrects misconceptions that Disraeli was an *exotique* who did not belong in English life; rather he was typical of his time.

NEHRU, JAWAHARLAL. *Toward Freedom.** 1941 (Day). This moving personal testament was written in prison by the man most responsible for the foundation of the new nation of India. Nehru reviews his education, his life as an upper-class

Indian, his marriage, his family history; and he presents excellent discussions of the civil disobedience campaigns, Gandhi's place in the fight for Indian freedom—and of his differences with Nehru, and an explanation of British rule as seen through Indian eyes.

To Nehru, prison was "the killing of the spirit by degrees, the slow vivisection of the soul. Even if a man survives it, he becomes abnormal and an absolute misfit in the world." Nehru is drawn to great religious personalities. "I am not interested in the dogmas that have grown up round Buddhism. It is the personality that has drawn me. So also the personality of Christ has attracted me greatly." On politics and economics, he writes: "I had long been drawn to socialism and communism, and Russia had appealed to me. Much in Soviet Russia I dislike—the ruthless suppression of all contrary opinion, the wholesale regimentation, the unnecessary violence (as I thought) in carrying out various policies. But there was no lack of violence and suppression in the capitalist world, and I realized more and more how the very basis and foundation of our acquisitive society and property was violence." Of Gandhi: "Ideologically he was sometimes amazingly backward and yet in action he had been the greatest revolutionary of recent times in India." Of modern civilization: "Present-day civilization is full of evils, but it is also full of good; and it has the capacity in it to rid itself of those evils."

Limitations: Nehru seems hardly to recognize certain modern movements and ideas in science and politics; his presentation is undoubtedly one-sided. Still, the Western reader can better understand certain actions and ideas of India from reading this.

PLUTARCH. *Lives.** c. 120 A.D. To write of the lives of forty-six men of the ancient world—twenty-three Romans and a like number of Greeks—the author uses the comparative method of biography. These *Lives* are the source of much of our information about the ancient world and of many dramas, including certain works of Shakespeare.

The biographies are filled with moral and philosophical judgments: "What, then, some may say, has not Rome been advanced and bettered by her wars? A question that will need a long answer, if it is to be one to satisfy men who take the *better* to consist in riches, luxury and dominion, rather than in security, gentleness and that independence which is accompanied by justice."

By modern standards, the *Lives* are deficient in some facts, but then Plutarch continuously recognizes this himself.

POLO, MARCO. *The Travels of Marco Polo.** 1299. After Marco the Eastern world existed and ceased to be merely a dream for Europe. The journeys of Nicolo and Marco Polo to the court of Kublai Khan seemed at first so unbelievable to Europeans that Marco was given the nickname of "*Il Milione*." However, even the most unbelieving knew that Marco was rich and that he had brought back jewels from the East.

After a journey of three years, young Marco arrived at the court of Kublai Khan in 1275 for a visit that was to last seventeen years. Although the Khan was reluctant to let the Polos go, they were sent as guides for a party traveling to conduct a Mogul princess to the court of the Khan of Persia as a bride. After two years and the death of six hundred men in the expedition, the Polos handed over the young princess to the son of the man originally destined to marry her, as the former had died. Meanwhile, having heard the report of the death of Kublai Khan, the Polos returned to their home in Venice, where Marco, now not so young, commanded a galley in battle and was defeated and imprisoned in Genoa—a fortunate imprisonment, for there Marco dictated his adventures to a fellow prisoner.

Not a personalized account, this is usually classified as a travel book which is read for its colorful descriptions of the life of the Chinese and other Orientals in the thirteenth century.

RENAN, ERNEST. *The Life of Jesus.** 1863. This first biography of Christ considers Jesus historically and scientifically, rather than theologically.

Renan (1823–92) undertook the study of Jesus as though it was the study of any other historical figure. "Criticism knows no infallible texts; its first principle is to admit the possibility of error in the text which it examines." It is still the best known and most popular biography of Christ.

"The great event of the history of the world is the revolution by which the noblest portions of humanity have passed from the ancient religions, comprised under the vague name of Paganism, to a religion founded on the Divine Unity, the Trinity and the Incarnation of the Son of God." Thus begins the *Life* which seeks to place Jesus in the history of the world. Jesus "regarded his relationship with God as that of a son with his father. This was his great act of originality. . . ."

". . . [He] established the universal fatherhood of God." "A pure worship, a religion without priests and external observances, resting entirely on the feelings of the heart, on the imitation of God, on the direct relation of the conscience with the heavenly Father, was the result of these principles."

Clearly, such ideas as these of Renan's are likely to be upsetting to some. Less interested in dogma than in "religious consciousness," Renan pictures Jesus as partly deceived and partly consenting to deception—and paradoxically effective because of his "beautiful errors." Renan was discharged from his professorship for publication of this book which interprets Jesus as a person whose religion rejects ritual, forms, miracles, priests, etc. Even from this view, however, Jesus emerges as "the highest summit of human greatness."

RICCIOTTI, GUISEPPE. *The Life of Christ.* 1947 (Bruce). In contrast to Renan's *Life,* which examines Jesus as a man, Ricciotti's, utilizing the critical and historical approach, sees Christ as the Son of God. A thorough and scholarly examination of the socio-political-religious background of the era, it discusses the sources available to the Biblical scholar, reviews other biographies, including that by Renan, and explains certain passages in the Scriptures on the basis of Jewish customs.

Although the Roman Catholic reader would tend to prefer Ricciotti's interpretations to others, the Protestant would find it difficult to accept certain of its interpretations. In summary, Ricciotti says of the life of Christ: "What is evil for the world is for Jesus a good. . . . Poverty, humility, submission, the silent sufferance of insult and injury, withdrawing oneself to give way to others—these are the greatest of evils in the world and the greatest goods to Jesus."

ROUSSEAU, JEAN JACQUES. *The Confessions of Jean Jacques Rousseau.** 1779. In his own classic justification of his personal life as the educational, political and philosophical thinker of the Enlightenment, unstable of character, a wanderer, Rousseau (1712–79) here explains his reason for abandoning his five children to a foundling home. Here is the account of his life with the people of the time, with his mistresses and friends, and of his relationships with the government officials.

The real Rousseau hardly fits the popular misconceptions of him as a man of evil: "My want of success with women has always been caused by my excessive love for them." "I considered that nothing could be grander or finer than to be free and virtuous, above considerations of fortune and the opinion of mankind, and completely independent." "I can think of no worthier homage to the Divinity than mute admiration which is aroused by the contemplation of His works and does not find expression in outward acts."

Absent from his *Confessions:* His view in political philosophy that society is contractual and that the head of a state is the servant of the people; his belief that evil is a result of abandoning the natural state where men are good and happy and of living in society which corrupts men; his educational theory that instruction should be based upon an appeal to the curiosity of the child. References to well-known French people of the eighteenth century are likely to be meaningless to the modern reader. All in all, however, the *Confessions* are a revelation of a great thinker and an insight into an age.

SAINT AUGUSTINE. *Confessions.** 415–30. From this early life of Saint Augustine (345–430), the greatest book of confessions in Christendom, his insights have been assimilated by Aquinas, and on the other hand claimed by Luther, Calvin and the Jansenists. Saint Augustine wrote the *City of God* to vindicate the Christian church against the charge that Christian sinfulness had caused God to destroy Rome by sending the barbarians against it. He himself was killed in the siege of Hippo by the Vandals.

The *Confessions,* written to guide men through life, was the first example of Christian examination of the soul in an introspective manner. It is almost a series of prayers: "Hear, O God. Alas, for man's sin! So saith man, and Thou pitiest him; for Thou madest him, but sin in him Thou madest not." It considers timeless questions such as the nature of evil and the nature of God, ascribing His forgiveness of sins to grace, not to man's strength.

Even in translation, the meditations of the Bishop of Hippo shine through mystically to reaffirm the faith of the Christian.

SAINT THERESA. *Life.** 1580. The *Life* of Saint Theresa, patron saint of Spain, founder of convents who restored the Carmelite order to its original rigidness of rule, was inspired by the *Confessions* of Saint Augustine. Born in Avila of Castile (to distinguish her from the other Saint Theresa), she lived from 1515 to 1582. In this biography of a mystic, Saint Theresa presents a life that is spiritual and visionary, but also practical and pious.

Her *Life* has been a source of inspiration for many, including Richard Crashaw, the poet, who wrote of her:

> O sweet incendiary! show here thy art,
> Upon this carcass of a hard, cold heart;
> Let all thy scattered shafts of light, that play
> Among the leaves of thy large books of day,
> Combined against this breast, at once break in
> And take away from me myself and sin!

TACITUS. *The Life of Agricola.** 98 A.D. Agricola, father-in-law of Tacitus, was the successful Roman military leader and governor of Great Britain who, as a man who was not a tool or sycophant of the Emperor Domitian, was recalled by the tyrant. As Tacitus says, "Great men can exist even under evil rulers."

For Tacitus the purpose of biography is to present the men who "have risen superior to that failing, common to petty and to great states, blindness and hostility to goodness."

Agricola's philosophy was one of moderation in punishment, moderation in ruling. He exemplified this quality in his command of the XXth Legion, in his rule over Aquitania, and finally in his treatment of the Britons at a time when they might well have continuously fought against Rome, as the campaign preceding Agricola's rule was that against Boadicea.

Although modern historians question the validity of the words of Agricola as recorded by Tacitus, nevertheless, there is a ring of authenticity in the essence of Agricola's speech: "Better, too, is an honorable death than a life of shame, and safety and renown are for us to be found together."

Interest in people, customs, habits, geography, morality and government characterize Tacitus' work. His style in Latin is particularly dramatic and cryptic; translators have tended to preserve this quality even in English. His characterization also is particularly outstanding.

TOLSTOI, ALEXANDRA. *Tolstoi, A Life of My Father.* 1953. This life of Count Leo (Lev) Tolstoi (1828–1910), Russian author of *War and Peace, q.v.*, has little emphasis upon his theories that government should be more or less abolished, that churches and dogmas are superfluous and should be replaced with a belief in God and a love of men, and that evil should not be resisted. But this personal life is thoroughly sprinkled with extensive quotations from Tolstoi's letters, essays and miscellaneous writings:

"Fatalism in history is inevitable in order to explain irrational phenomena." "The highest ideal is anarchy." "I am convinced the world is governed by people entirely mad." "There is only one way for humanity to progress, and that is in the spiritual field, in the self-perfection of each individual human being." "Love and religion, these are the two pure and high emotions."

Tolstoi taught school to his serfs and was well liked by the children, took part in the siege of Sevastopol as an officer, was almost killed by a bear, tried to reforest the estates of some areas of Russia, freed his serfs, gave away his property, and once patched a window of his house with a five thousand ruble note.

Alexandra's account suffers from some bias in her father's favor and emphasis upon his domestic life and too little mention of the relationship between his life and his writings. Still, it is an indispensable book for understanding Count Tolstoi, one of the world's literary giants.

WEIZMANN, CHAIM. *Trial and Error.* 1947 (Harper). So closely associated with the establishment of Israel is the life of Weizmann that this book becomes a history of the rise and triumph of Zionism. On November 29, 1947, the independent State of Israel was created. Behind this was the drama of a boy from Minsk who became one of the most noted scientists of the modern world, and of the political-religious-racial movement called Zionism.

Weizmann's statements and experiences cross through the history of the world since World War I. Here will be found the plight of the Jewish scientists and professors who found themselves caught in Hitler's mad purge, the intricacies of politics in our time, the lack of comprehension of even well-known leaders about the rise of the Nazi attempts to extirpate the Jews.

Of law, Weizmann says: "A law is something that must have a moral basis, so that there is an inner compelling force for every citizen to obey." This was Weizmann's statement as he tried to get permission for the passengers of the *Patria* to land in Palestine—he succeeded. Of the Nazi purges: "If a government is allowed to destroy a whole community which has committed no crime save that of being a minority and having its own religion, if such a government, in the heart of Europe is not even rebuked, it means the beginning of anarchy and the destruction of the basis of civilization."

Though the book is not written dramatically, the drama of the man and the time carry their own interest. An excellent source book of an era, it considers the various problems affecting Zionism and offers the Zionist view of the rise of Israel.

ZWEIG, STEPHAN. *Balzac.* 1946. Zweig's *Balzac* traces the story of Balzac (1799–1850), author of *The Human Comedy, Eugene Grandet* and *Old Goriot, q.v.*, all generally classified as French masterpieces, from his early life with a neurotic and inhibited mother to his death. "My mother is the cause of all the ill that has befallen me in my life," writes Balzac. Though his companions regarded him as a sad, red-faced youth, Balzac pictured himself in school as the poet and the philosopher; and for the rest of his life he thought of himself as the poet-philosopher who was to report faithfully and minutely the whole complex system of French society.

Zweig depicts Balzac's personal and artistic life. His first business venture in publishing left him over a hundred thousand francs in debt to his family and a friend. Of this he said, "My courage triumphed over my misfortunes." During this time he kept before him a statue of Napoleon with this inscription: "What he began with the sword, I shall consummate with the pen."

Balzac's research into life was extremely meticulous, his energy tremendous (in 1830–31 he produced 11,860 pages of novels, essays, articles and stories). His creations included an entirely new literary type—the misunderstood wife. He characterized his *Human Comedy* as ". . . a series of frescoes . . . delineating the society and civilization of our epoch which . . . appears . . . to be decadent."

Zweig blends the personal incidents with the literary in this, his last posthumous work, his greatest biography. Extensive research is everywhere evident in this biography for the general reader, the historian, and the literary critic alike.

AMERICAN LETTERS AND ESSAYS

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BOURNE, RANDOLPH. *The History of a Literary Radical and Other Papers.* 1920. In his own time and into ours, Bourne (1886–1918) was considered a representative liberal "intellectual." He was the spokesman of a younger generation fired by William James, John Dewey and Thorstein Veblen and at war with an older generation secure in its bourgeois morality and acquisitive individualism. Against this dominant, essentially commercial ethic, he proposed an "experimental life" to the end of individual fulfillment in community. He wrote on education and on the necessity of peace (in World War I) to insure a riper democracy at home; but chiefly, always in brilliant personal essays, he wrote out the aspiration of his generation for the larger promises of "transnational" American life. His work, even the most directly political, has this testamentary quality and intensity of commitment. He was said to be "the great bearer of moral authority" and the "bannerman of values" in the war period when other liberals abandoned their cause for the war effort. As a writer he made the essay a form of expression for a conscience able to bear personal and social burdens.

CHAPMAN, JOHN JAY. *John Jay Chapman and His Letters.* Ed. by M. A. DeWolfe Howe. 1937. Political reformer and agitator, Chapman is remembered as a fine essayist—in the fields of literature, politics, education and religion—and as a memorialist. His *Letters,* however, represent him more fully and convey, as great letters should, the quality of his personality. The value of these letters, apart from their special vigor and raciness, is in the kind of man and the picture of the times they reveal. The letters span the years from 1880, when Chapman was at Harvard, to 1933, the year of his death. These were years of cataclysmic change in America, and Chapman reports the change and its cost because he felt personally that his leadership—and the leadership of his class—had been displaced by it. A decade of active reform broke an already unstable spirit, and the liberal ended his career as a conservative so fear-ridden and out of things that he joined forces with the most [illegible] nativist elements. In these respects, his letters speak for an entire generation of patrician youth.

CHASE, RICHARD. *The Democratic Vista: A Dialogue on Life and Letters in Contemporary America.* 1958 (Doubleday). "The dialogue," said John Jay Chapman, "is the most difficult form of prose composition, because the scene, the characters, the theme, and the action are all conveyed by talk, which seems to be casual, but must in its effect be both complex and brilliant." *The Democratic Vista* is not entirely successful as dialogue. But the conflict of ideas and the resolute temper of Richard Chase, a contemporary teacher and critic who would like to reopen the discussion of American culture in terms of the radical but "highbrow" tradition, create a liveliness and intensity that amount to brilliance. The setting is a summer place. The characters are a professor (who defends the serious, necessarily culturally disruptive role of literature) and his wife; a younger "solid citizen" (who represents contemporary middlebrow "reconciliation") and his wife; an older woman (who represents the intellectual bohemianism of an earlier decade); and an immigrant American (who provides a European viewpoint). The theme is the state of American culture and the need, in behalf of a better life, of resisting the mediocrity and tame complacency of its "middle way"—the way characterized by popular mass culture and suburbia.

EMERSON, RALPH WALDO. *Essays* (First Series, 1841; Second Series, 1844).* The essay is a form in which subjects are treated personally. Emerson's essays, most of which were first delivered as lectures, are the lay sermons of the former Boston minister who felt the need in a time of spiritual cowardice to speak the individual truths of "the active soul." They are, therefore, the expression of Emerson's own self-reliance and are intended to enable others to find the same courage and spiritual independence. The essays are addressed to the problems of self, to that authenticity (to use the current term) which comes from discovering the centrality and power of being. They speak for enlargement and fulfillment, the self-realization of man. Essays in the first series climax Emerson's early trust in the power—the divinity—of man; they are heady and expansive testimonies of his own ethics of self; they represent his attempt to consider spiritual experience from the vantage point of the eternal now. Essays in the second series treat similar themes in the light of Emerson's own experience of the limitations of time; they place the self-reliant man in society and in evolutionary nature. Both series, however, are in form and content the work of an endless seeker whose relevance is more readily appreciated when *spiritual* is translated to *psychological.*

Holmes-Pollock Letters: The Correspondence of Mr. Justice Holmes and Sir Frederick Pollock, 1874-1932. Ed. by Mark DeWolfe Howe. 1941 (Harvard). Both men—distinguished lawyers, professors, jurists, and legal thinkers—lived nearly a century. Their letters are not only "An Autobiography of a Friendship," but also "The Biography of an Era." Since both were primarily devoted to the law, their letters, especially the earlier ones, are largely about legal matters; but law for both was a noble profession rooted in life and flowering in philosophy. They approached it as whole men, and the letters, therefore, are a record of significant careers and minds in a society in which the certainties of social and cosmic order were being questioned. Both were patrician; their letters give a sense of passionate serenity and convey the intellectual spaciousness of great minds. This is a correspondence of equals. Other aspects of Holmes's personality are shown elsewhere in his letters to younger men, to Harold Laski (the British political scientist) and John C. H. Wu (the Chinese jurist).

JAMES, HENRY. *Selected Letters of Henry James.** Ed. by Leon Edel. 1960 (Farrar). Mr. Edel has selected 120 letters from the vast correspondence of Henry James, one of the few indisputably fine consciousnesses that America has produced. These Mr. Edel has grouped in six categories: "Youth, Family, Friends"—a chronicle of early travels and initiation into the literary life; his business letters—which show his bargaining powers; "The Scenic Art"—letters concerned with his interest in the theater; "Admirable Friend . . . Illustrious Confrère"—his social correspondence and letters to fellow artists; "Mere Twaddle of Graciousness"—strategies of polite disapproval; and "Over the Abyss"—letters from the outbreak of the war until his death. The arrangement serves both the needs of chronology and introduction to a great novelist, at home in the world and dedicated to his art, whose abundant creativity touched even his telegrams. Considering James's sense of inviolate privacy, they are not especially self-revelatory. Yet they evoke a warmly affectionate man, proudly determined to live by his art, and not entirely in it, who brought to many of his letters the feeling, perception and verbal resources he bestowed on the novel.

MUMFORD, LEWIS. *Green Memories: The Story of Geddes Mumford.* 1947 (Harcourt). This personal account of his own life and the life of his family in relation to the life and death of his son tests Mr. Mumford's humanity and openness to experience. Mr. Mumford, one of the most eminent humanists and philosophers of culture of our time, says that it represents "the existential side" of his philosophy. The book belongs to the genre of threnody and surpasses most by its courageously unsentimental yet profoundly emotional acceptance of death as a condition of life. Philosophically, it may be compared with Emerson's "Threnody"; and because Geddes Mumford was a casualty of war, its quality as a memorial to such losses may be compared with John Jay Chapman's *Victor Chapman's Letters from France* (1917). It belongs also with those rare books—one thinks of Bronson Alcott's—on the nurture of children and on the values of family life; indeed, it is the best example of what Mr. Mumford means by the "Rebirth of the Family." Even more, it is an intimate, in most ways representative history of two generations, that of the father who was born in 1895 and that of the son who was born in 1925. Problems of fulfillment, of vocation and destiny in a changing America, are central in it. For the Geddes Mumford who went to war with a realistic faith in man was not only typical of the best in his generation; he was an American who in death or life, war or peace, measured the possibilities of American life.

RIESMAN, DAVID. *Selected Essays from Individualism Reconsidered.** 1955 (Doubleday). Not the product of organized research activity, most of these essays were nevertheless intended for social scientists. They claim a wider audience, however, because David Riesman, a sociologist, writes about crucial cultural matters of social change with the sensitivity of a novelist. Indeed the kind of sociological exploration (he calls it "self-exploration") that he undertakes and his verbal gift belong by right to the novel. Riesman is most engaged in redefining and placing individualism for our time; that is to say, in showing how the individual, without abdicating his liberty, can healthily relate to the group. Pragmatic and contextual in approach, he believes firmly in the social good of individual freedom and desires not so much to stake out political liberties as those liberties, largely cultural, whose loss is destructive of self. Besides a group of essays on this theme, there are others on community planning, aging and the themes of work and play, authority and liberty, heroism and weakness, and religion and science in the work of Freud.

ROSENFELD, PAUL. *Port of New York: Essays on Fourteen American Moderns.* 1924 (Harcourt); 1961 (Illinois). One of the most respected and gifted critics of the arts in the years from 1917–1946, Rosenfeld here writes critical portraits of those poets and writers, composers and painters, educators and patrons whose achievement demonstrated the vitality of the cultural renascence of the 1920's. The fourteen moderns are Albert P. Ryder, Van Wyck Brooks, Carl Sandburg, Marsden Hartley, William Carlos Williams, Margaret Naumburg, Kenneth Hayes Miller, Roger H. Sessions, John Marin, Arthur G. Dove, Sherwood Anderson, Georgia O'Keeffe, Randolph Bourne and Alfred Stieglitz. All were affiliated in spirit or work with Stieglitz's gallery "291" or with *The Seven Arts*—that is, with a movement which hoped to discover a viable America by means of expression and esthetic liberation. Sharing this faith and championing its personal and cultural ends and its esthetic means, Rosenfeld was nevertheless acutely critical of the failure of his friends. In every case he so justly establishes the value of the artist that his judgments remain secure today. His commitment, sensitivity and artistry, moreover, give his criticism lasting value.

SULLIVAN, LOUIS H. *Kindergarten Chats and Other Writings.** 1947. *Kindergarten Chats* was originally published week by week in the *Interstate Architect and Builder* (February 16, 1901–February 8, 1902); it was revised in 1918, published in book form in 1934, and, again, this time incorporating all revisions, in 1947. Sullivan, an eminent Chicago architect (*der Meister*, according to Frank Lloyd Wright), had always been a remarkable writer; but it was only when his architectural fortunes declined that he turned his energies to writing—to educating a younger generation in the organic principles which for him underlay the art of democracy. *Kindergarten Chats* is primary education, a series of spirited dialogues between master architect and pupil. They instruct one in the relation of art and civilization and in the duties of the artist (the intellectual) who would express his society—in this case a democratic society which Sullivan felt was succumbing to feudalism. Only fundamental architectural matters are treated, for in style and subject matter Sullivan intended his book for the laity.

THOREAU, HENRY DAVID. *Walden.** 1854. *Walden* is one of the classic American essays on how to live—on the art of life. It is not so much an account of life in the woods as it is an account of how to live deliberately and deeply. It is a fable of the renewal of life, of life liberated in the awareness of inevitable loss and death. Thoreau, of course, tells of his two years' experiment at Walden Pond and his communion with nature; but the book, with its seasonal development from summer to spring, is symbolically the record of Thoreau's maturation; of his awareness that "ripeness is all"; that the seasons of nature and man bring death; and also that, if one refuses to face the truth of such fulfillment, one lives a death in which the possible springs of life never return. In his criticism of society—of its routines, quiet desperation, restlessness, deracination—Thoreau points out the forces of living death; in nature, where he found life free and uncommitted, where work was play, where restlessness or becoming was overcome by being, he demonstrates the conditions that are the spring in man.

TRILLING, LIONEL. *A Gathering of Fugitives.** 1956 (Beacon). Finely intelligent, master of nineteenth- and twentieth-century intellectual and cultural history, and a critic inheriting Matthew Arnold's concern for the "politics of culture," Trilling is the spokesman of intellectuals, a contemporary Emerson speaking to their condition, discipline and duties. This collection of essays, though uneven in quality and less unified than *The Liberal Imagination* and *The Opposing Self*, represents better the day to day excursions of his mind. In it, Trilling speaks more personally and autobiographically and less guardedly. The best essays are the central one on "The Situation of the American Intellectual at the Present Time," "The Morality of Inertia," "Edmund Wilson," "Freud's Last Book," "Two Notes on David Riesman," "Dr. Leavis and the

Moral Tradition," "Criticism and Aesthetics," "On Not Talking," and "That Smile of Parmenides Made Me Think" (on Santayana). The range is wide, including essays on landmarks of his mind such as E. M. Forster, and on Henry Adams, Dickens, Robert Graves, C. P. Snow and Zola. The primary concern is always the moral imagination—the awareness and definition of the possibilities of life.

VEBLEN, THORSTEIN. *The Theory of the Leisure Class.** 1899. Veblen, teacher and economist, was an essayist because his ironic style and his formidable learning and scholarship were for him a personal moral rhetoric. With it he criticizes the social Darwinism and classical economics of his time, and in *The Theory of the Leisure Class* he pillories the business classes and their pecuniary values. The book is a pioneer social analysis of American business habits, values and institutions, a superior combination of progressive utopianism and muckraking. Laying bare the archaic ends to which business was putting industry, it discloses a conflict still disturbing the social order.

If Veblen's "conspicuous erudition" is at times in question and the theory doesn't always cohere, the intense response to America beneath the disinterested style, and the brilliant insights, betray a man deeply involved in fundamental issues of American culture.

WHITE, E. B. *One Man's Meat.** 1942; with additional essays, 1944 (Harper). E. B. White, perhaps the finest living American essayist (in the proper personal sense), collected his monthly pieces for *Harper's Magazine* in *One Man's Meat.* The essays cover the years from 1938 to 1943 and are a journal—"a personal record," White says—of his experience on a salt-water farm in Maine. The book begins with the removal of his family from New York City and ends with their return. The fundamental perspectives are rural-urban, past-present, individual-social, inner-outer. For White is something of a Thoreau not only in his humor, human concern and awareness of the importance of small and the triviality of large things, but also in his desire to simplify life and transform the self. He surpasses Thoreau only in his willingness to accept human limitation and in his tone of accommodation. His special quality is everywhere evident: "It is perhaps worth noting," he remarks of leaving, "that although the house was shut tight, the door to the barn shed (on the south side under the lee of the main building) remained open as usual for the accommodation of the sheep. The first lamb is due on the twenty-second of next month. . . ."

WILLIAMS, WILLIAM CARLOS. *In the American Grain.** 1925. The twenty essays of *In the American Grain* are episodes in American (Latin American also) history from the time of Eric the Red, of Columbus and the conquistadors, to Lincoln. Williams, the poet, true to his objectivism, turns to original sources; history for him is not abstract or scientific, but a matter of actual men in actual places, of personalities and events. He studies heroes—Columbus, De Soto, Raleigh, Franklin, Thomas Morton, Boone, Aaron Burr, Poe, Lincoln—in their engagement with the American environment. He wishes not only to understand history and to find in it a usable past but also to show in the isolation and defeat of his heroes the peculiar nature of American experience. The essays are personal; each subject is assimilated in a style that fittingly evokes it. They are bound together by Williams' belief that democracy in the New World must liberate men "intact with all their senses working. . . ."

BRITISH LETTERS AND ESSAYS

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BEERBOHM, MAX. *And Even Now.** 1920 (Dutton). The light essay here is in the competent hands of a witty observer of literature and life. A professional critic with a gift for devastating mockery, Beerbohm is in a relatively mild mood, aiming less at destruction than at gently poking fun. His subjects range from one as personal as his own early and unfulfilled ambition to write a story, to one as objective as "A Complete Letter Writer for Men and Women," which he reduces to the ridiculous by supplementing its too exemplary models with some of those needed to serve man's baser motives. He is at his most tender in a long Swinburne reminiscence; at his most delightful when he lets his whimsical imagination play to make much out of little: a desire to read the unavailable books written by characters in fiction; a development of the character and sad fate of "a clergyman" merely mentioned by Boswell as having been squelched by Johnson. Beerbohm's handling of the English language is always a joy.

BROWNING, ROBERT, and **ELIZABETH BARRETT BROWNING.** *The Letters of Robert Browning and Elizabeth Barrett Browning, 1845–46.* Ed. by their son. 1898. "I love your verses with all my heart . . . and I love you too," wrote aspiring poet Robert Browning, *q.v.*, early in 1845, to established poet Elizabeth Barrett, six years his senior, whom he had never met, thus beginning a correspondence which ended twenty months later with their elopement. These letters are, as their editor-son points out, "all that ever passed between my father and mother, for after their marriage they were never separated." But being literary people who found writing natural and easy and who always did it well, they exchanged in those few months several hundred letters. Few love affairs in history have become better known than theirs, in outline; through these two volumes one can trace its development:

Browning's initial letter of admiration led to their first meeting in her sickroom four months later, after which both letters and meetings (their wedding, he noted, was their ninety-first!) increased in frequency as they felt their way through the literary interests they were always to share to a more intimate understanding and at last to the love which she first tried to reject, for his sake. But her love, as expressed here and in the deeply tender *Sonnets from the Portuguese,* which she wrote for him at this same period, was great enough to see her through the final trying days of escape from a morbidly possessive father into a marriage which, for the fifteen years until her death, meant greater health and happiness than she had dared dream of.

BUTLER, SAMUEL. *The Notebooks of Samuel Butler.* 1912. "The literary instinct may be known by a man's keeping a small notebook in his waistcoat pocket, into which he jots down anything that strikes him," wrote Butler, describing his own almost lifelong habit. Thus we have here not the finished essay but quantities of material for it, some of which appeared in other forms in works he published, much of which remained in his manuscript notebooks, from which several selections, including this one, have been drawn since his death. These circumstances account for the lack of unity and organization in this material, but they permit rare informal glimpses into the mind of one of the nineteenth century's most independent thinkers, self-styled "*enfant terrible* of literature and science." Here are to be found the basic convictions which led to his controversial published works—notably his rebellion against hypocritical Victorian religion and family life, which flowered in his great "spiritual autobiography," the posthumous novel *The Way of All Flesh, q.v.* The subject matter of the *Notebooks* reflects his boundless interests: music, painting, Darwinism, sheep-farming in New Zealand. The approach is that of a man determined to free himself from accepted attitudes and draw his own conclusions. The style is terse and ironic.

BYRON, GEORGE GORDON, LORD. *A Self-Portrait, Letters and Diaries 1798–1824.* Ed. by Quennell. 1950. Byron's memoirs having been destroyed by his friends shortly after his death, his letters and a few diary fragments give us our best insight into the turbulent mind and career of this popular and ill-fated poet, whose life was as romantic as his verse and much less disciplined. Here can be traced both causes and effects of his pride, his sensitiveness, his generosity, his high spirits, his need for love; for his letters are both frequent and frank. They are also very witty, reminding us that he was a famous satirist as well as romanticist. But though he wrote easily and with unparalleled success, he continually derided his art ("Who would write, who had anything better to do?") and yearned for action. "The great object in life is sensation—to feel we exist, even though in pain," he concludes, a conclusion which led him into all manner of extravagances. His death at thirty-six was less remarkable than his conviction, from his early twenties on, that he had already overspent his physical and emotional reserves.

CARLYLE, JANE WELSH. *Letters and Memorials of Jane Welsh Carlyle.* Ed. by Froude. 1883. Clever wife of the nineteenth century's noted prose writer, Mrs. Carlyle is represented here by letters dating from 1834, when the Scottish couple settled in London a few years after their marriage, to the day of her sudden death in 1866. Written to numerous friends, to his relatives and hers, and to him when they were separated by journeys, these letters record in detail her domestic life: her continual troubles with servants and her varied difficulties in living with a genius absorbed in and depressed by his great literary projects. As frank as she is witty, Jane reveals fully the often strained relationship between this devoted but tempestuous couple, both noted for their ailments and both given to exaggeration of mood and expression. "You, as well as I, are 'too, vivid,'" Jane once wrote to her husband Thomas; "to you, as well as to me, has a skin been given much too thin for the rough purposes of human life." But for all her own complaints, she dearly loved the excitement of their life in literary circles. Born and reared in a Scottish village, she admitted that "country air and country fare would hardly counterbalance country dullness for me." She herself is never dull but always lively and entertaining in the smallest details. The letters of both Carlyles are now available in numerous editions and volumes, but these of hers have the added interest of having been copiously annotated by him, in a mood of repentant sentiment, shortly after her death.

DARWIN, CHARLES. *The Voyage of the Beagle.** 2nd edition, 1845. Darwin's *Voyage* is an account of the five-year surveying expedition to South America and the islands of the

Pacific made by the British naval sailing vessel *Beagle,* on which Darwin, a green and seasick boy in his early twenties, went as naturalist. Fresh from college and without salary, he admittedly found on this trip "the first real training or education" of the mind which a generation later was to confound the world with the theory of evolution drawn from his wide-flung observations. Unlike the several scientific publications reporting his various discoveries, this book (his own favorite) is a layman's version of the entire trip, including not only an account of the geology, botany and zoology of the regions he visited, but also his personal observations of places and people. It is a fascinating travel book, recording this very extensive voyage and the long and often dangerous overland journeys which it frequently permitted; for the writer is young and responsive, exulting in the natural beauties of strange lands while denouncing such customs as human slavery. But more, it is a classic in the intellectual history of mankind, for the reader can see at work throughout, at this youthful stage, one of the world's great scientific minds: curious, frankly questioning, objective, modest and cautious, yet courageous in discarding long-held theories and imaginative in suggesting new ones.

DE QUINCEY, THOMAS. *Confessions of an Opium-Eater.** 1821, 1856. Originally published periodically, these confessions were later enlarged by the author's experience of more than a half-century of opium addiction. The greater part of the book is devoted to the author's early troubles with his guardians and to the "boyish follies" to which they drove him, since these resulted in the physical suffering that led him to opium; the rest is divided between the "Pleasures" and the "Pains" of opium-eating. De Quincey found the drug to be superior to alcohol in its euphoric effects and felt that he owed to it not only relief from pain but the last half of his life as well. On the darker side, there were his dependence on the habit, his continual struggle to keep it under control, the oppressive dreams resulting from it, and worst of all, the "intellectual torpor" whose crippling effects on a scholar-writer have also been attested to by his fellow-addict, Coleridge. De Quincey's style is elaborate, learned, digressive, often prolix, but also imaginative, poetic and compelling. Sometimes a sentimentalist, by modern standards, he is also a sensitive observer and an honest recorder.

GOLDSMITH, OLIVER. *The Citizen of the World.* 1762. This series of more than a hundred letters purporting to be exchanged between a Chinese philosopher visiting London, and friends and relatives elsewhere, is valuable as an insight into eighteenth-century English life and into the whimsical mind of the author. Actually, living in an age of satire and playing on the eighteenth-century fad for things Oriental, Goldsmith uses this exchange as a device by which to expose, with objectivity of an outsider's viewpoint, the foibles he saw around him. His device lacked conviction from the start, for he allowed his chief character more moralizing than flesh and blood, and his attempt to enliven the series with the tall tale of a son's adventures and love affair falls flat; but his subject —Occidental, especially English, life—is examined with discernment. Goldsmith's ridicule of science, like Swift's and Johnson's, reflects the time, but many of his conclusions are timeless. His philosopher forswears "measuring mountains," as European travelers were wont to do, in favor of understanding the human heart, with the result that every phase of English manners, morals and character comes under scrutiny through observation and anecdote: fashion, marriage, burial; literature, law, medicine, politics; pride, ignorance, and above all, pretension. "Let us strive," concludes his world citizen, "to be honest men and to have common sense."

HUXLEY, ALDOUS. *Collected Essays.** 1959 (Harper). A half hundred essays reprinted from numerous previously published volumes and from periodicals are unified under such subject headings as Nature, Literature, Politics, Psychology. They are a good source for sampling the author's changing views over a third of a century of essay and novel writing, from his early cynical and pessimistic phase in the twenties to his later period of mysticism and didacticism. Always brilliant, Huxley's work in content and style is at its best when he is the sharp-eyed observer and clearheaded satirist of the world about him. His subject matter is more varied, his style more masterly and his point of view more personal, than his elder brother Julian's, *q.v.* His preface here is an interesting discussion of what he sees to be the three types of essay (personal, objective, abstract) and of how he has tried to combine them.

HUXLEY, JULIAN. *New Bottles for New Wine.** 1957 (Harper). A welcome optimism pervades these provocative reflections of a scientist concerned with the implications of science and capable of generalizing broadly, with originality and courage, from the maze of fact. Grandson of Victorian Thomas Henry Huxley, who worked for the acceptance of Darwin's theory of evolution, biologist Julian brings that concept to its logical twentieth-century conclusions, recognizing cosmological and cultural as well as biological evolution as phases of a single process of continuous change. Change to Huxley means progress: man has become at last an agent in the evolutionary process, and his destiny is the increasing realization of the possibilities of himself and his planet—a concept before which "original sin" disappears but overpopulation becomes immoral. From the Olympian height of his "evolutionary humanism," Huxley is able to view with philosophical consistency, if not detachment, the problems of man in his universe. He sees art and religion as logically sharing with science a place among man's creative activities, but his faith in the scientific method is such that he demands of art a new responsibility, and of religion, a new approach, shorn of the supernatural and the dogmatic, and capable of progressing with science as it reveals a changed and ever changing world.

LAMB, CHARLES. *The Essays of Elia.** 1823, and *The Last Essays of Elia.** 1833 (Oxford). Aspiring readers of the personal essay could do no better than to start with Lamb—but they have probably already started, since such essays as his "Dream-Children" and "A Dissertation upon Roast Pig" still reappear frequently in textbooks and other anthologies. Probably no man has ever been better equipped by temperament for the writing of the familiar essay, or has gathered to his work, over the years, a larger or more devoted following of essay readers. Gentle, tender, whimsical, fun-loving, Lamb found in the essay expression for his thoughts on the memorable things in life (like poor relations, superannuated men and ears), and escape from the frustrations of a painful stutter, a dull clerical job, and the self-denial required by his lifelong care of an intermittently insane sister. Disguised though he was under the borrowed name of Elia, Lamb didn't shrink from making the essay a very personal thing indeed, so intimately reflecting his character as well as his circumstances that the modern reader comes to feel for him something of the love that drew so many friends to him during his lifetime.

LUCAS, E. V. *The Gentlest Art.* 1907. Subtitled "A Choice of Letters by Entertaining Hands," this anthology of a hundred and fifty letters written by a variety of people on a still greater variety of occasions is a pleasant introduction to the arts of letter writing and letter reading. Most of the writers represented are literary figures of the eighteenth and nineteenth centuries, many of whose collected letters are available for those who enjoy these samples. The arrangement here is not chronological but under such headings as "Urbanity and Nonsense" and "The Pen Reflective." The letters themselves offer a high degree of interest and excellence, as well as variety, having been hand-picked by one of the most charming and prolific literary men of the early twentieth century, himself the author of some thirty excellent volumes of collected essays and the biographer and editor of that prince of essayists, Charles Lamb, *q.v.*

MONTAGU, LADY MARY WORTLEY. *Correspondence.* Ed. by Thomas. 1861. At the age of twenty-one, Lady Mary wrote in a letter to Edward Wortley Montagu, brother of her friend Anne, " 'Tis the first I ever writ to one of your sex, and shall be the last." But she was still writing to him until his death a half-century later, having run away from a parentally arranged alliance to marry him privately. The spirited girl became a witty woman, a favorite at Court and a leader in London society; but she is perhaps better known for having introduced vaccination against smallpox into England from Turkey, where she learned of its use during the two years she spent there with her ambassador husband. Of her voluminous correspondence (which she was far from averse to the thought of having published), the letters she wrote during those years of travel and life abroad are the most fascinating, for she had a mind that rose above the usual feminine preoccupations of her day, and she observed and reflected on the strange ways around her with an accuracy and depth more often found among men. Her last quarter-century she spent abroad, also, alone in Europe, from which she wrote copiously but more prosaically to her husband and friends in England. Among her many intimates was, for a time, the poet Pope, some of whose letters to her are reprinted here with hers.

ORWELL, GEORGE. *Shooting an Elephant.** 1950 (Harcourt). This book furnishes a good sampling of various facets of the mind of a writer who died too soon, but not before he had won the admiration and gratitude of the free world. The opening essays reflect his boyhood antagonism toward imperialism; the closing ones, taken from a weekly column, give us the most intimate glimpse of the author as a person: his love of nature and books and his essayist's habit of mulling over experience and generalizing from it. But the intervening half-dozen longer essays are the best measure of Orwell's stature as a writer. In them, whether his subject is literature, language or politics, we find the basic humanism which led to his famous novels of protest against inhumanity, *Animal Farm* and *1984*. If we have come to think of Orwell as a primarily political writer, it is because he believes that "in our age there is no such thing as 'keeping out of politics.' All issues are political issues"; and if we think of him as a pessimist, it is because he finds politics "inseparable from coercion and fraud." But he actually has the optimism of the good fighter who believes in the cause for which he fights, and his interests are as broad as man's experience of life. His vision is of a truly free world: free not only from personal and political bondage but also from the "spiritual bullying" that he fights wherever he finds it, in Tolstoi or Swift, Catholicism or Communism.

RUSSELL, BERTRAND. *Unpopular Essays.** 1950 (Simon). This book was published the year the author won the Nobel prize in literature and more than a half-century after his work first began to appear. Russell is best known in the learned world as mathematician and philosopher, but his special virtue for the lay reader is his ability to write clearly and entertainingly on abstract matters too often made fuzzy or dull. His caustic wit starts here with the title, chosen because "there are several sentences in the present volume which some unusually stupid children of ten might find a little puzzling." His avowed purpose is to "combat the growth of dogmatism, whether of the Right or of the Left," but as he finds its certainty harmful, so he finds the complete doubt of skepticism useless, and for himself takes the midway stand of "empiricist Liberalism, the only philosophy for a man who demands some scientific evidence for his beliefs, and desires human happiness more than the prevalence of this or that party or creed." One of a number of volumes of his collected essays, this makes his intellectual stand clear: he is for freedom of the mind, democracy, world government; he is against bigotry, conformity of mind, nationalism, sentimentality. Most pungent is the longest essay here, "An Outline of Intellectual Rubbish," in which he has a delightful time ridiculing a number of man's most cherished absurdities.

SMITH, LOGAN PEARSALL. *Trivia.* 1918. *Trivia* illustrates the quintessence of the familiar essay in form and spirit, light but not flippant reflections, sometimes as brief as a single sentence, from the wide-ranging mind of an American-born British subject. Readers who know Smith's scholarly but readable and still stimulating studies of the English language will be interested in his own highly polished style, the result of continual revision, through which he repeatedly fulfilled his ambition "To live on . . . after my funeral in a perfect phrase." Whimsical rather than profound, *Trivia* offers the reader little intellectual difficulty, but its essays, large and small, should be read and reread slowly, as they were written—rolled on the mental tongue until their flavor is fully appreciated. If a taste is developed, there is *More Trivia* (1922) and *All Trivia* (1933), which combines the two earlier volumes with *Afterthoughts* (1931) and *Last Words.* Smith's autobiographical *Unforgotten Years* (1938) is a good source of information about his life; but his reflections on life, rather than his living of it, absorb the devotee of *Trivia.*

SMITH, SYDNEY. *Selected Writings.* Ed. by Auden. 1956 (Farrar). *Selected Writings* introduce the best wit and wisdom of the "Smith of Smiths," as a modern biographer calls him. Popular churchman, staunch liberal, successful reformer, confirmed *bon vivant,* and beloved wisecracker of the late eighteenth and early nineteenth centuries, Smith is best remembered in literary circles as one of the founders of the famous critical quarterly, the *Edinburgh Review;* best known for his letters, available in several editions. Auden's selection includes a few of these (not his most charming), several of his speeches, and numerous of his articles in favor of various reforms. The most substantial piece here is "The Peter Plymley Letters," in which, good Anglican though he was, Smith ridicules anti-Catholicism, for he was given to reasoning from common sense rather than party interest. He is disarming in argument through his easy manner and his generous opening concessions, but he is firm and relentlessly logical when he reaches his point. Be it said to his credit that his views on contemporary issues—game laws, education, chimney sweeps—

have nearly all been upheld by the subsequent course of history.

STEVENSON, ROBERT LOUIS. *The Silverado Squatters.* 1883. This book records one phase of Stevenson's long search for health—a summer spent, for economy's sake, in a rent-free shack in an abandoned mining camp on Mount Saint Helena, north of San Francisco, with his newly acquired American wife and stepson. A realistic account of the place, the people and the activities of this period in the Scottish author's life, it retains the charm of his earlier and better known travel books, *An Inland Voyage* and *Travels with a Donkey,* without their tendency to an overwrought style. Like them, *The Silverado Squatters* is pervaded with Stevenson's love of outdoor life, celebrated also in his famous essay "Walking Tours" in the *Virginibus Puerisque* collection. Most brilliantly written here are his descriptive chapter "The Sea Fogs" and his ironic character sketch of Irvine Lovelands, the "Poor White or Low-downer" backwoodsman neighbor supposedly in the Stevensons' employ. The author's ability to surround observation with atmosphere stands out in his accounts of the youthful wine industry in Napa Valley and of the ghost town of Silverado.

TERRY, ELLEN, and **BERNARD SHAW.** *A Correspondence.* 1931. Here is the notable "paper courtship" between two famous people, an adored actress and a controversial playwright. Shaw saw Ellen repeatedly on the stage, and she studied photographs of him and occasionally glimpsed him from the wings; but they chose not to meet, for many years, lest reality destroy romance. Instead, they took great pleasure in this voluminous, charming and very affectionate correspondence, the subject of which is the theater, in which they were both involved, and themselves, in which they were both intensely interested. He is full of self-assurance and advice; she, his elder, of humility and gratitude. And both, as Shaw writes in the preface to the letters, were "comedians, each acting as audience to the other, and each desiring to please and amuse the other without ulterior motives." The reader too will be pleased and amused, and helped immeasurably by editor Christopher St. John's copious explanatory notes.

TROLLOPE, FRANCES. *Domestic Manners of the Americans.** 1832. English snobbery meets American crudity, with an impact felt sharply on both sides of the ocean. Mrs. Trollope started planning her book in 1827 in Cincinnati because "this is a remote corner of the world, and but seldom visited," and its citizens are "so very queer, so very unlike any other thing in heaven above or earth below." She does not discuss the business scheme that brought her to the United States; but its failure is perhaps reflected in her portrayal of Americans as relentless dollar-chasers who lack refinement as well as honesty, keeping their hats on their heads and their feet on their desks while they drink whiskey, chew tobacco and spit. History has upheld her strictures against America's treatment of the Indian and the Negro, but not her conviction that the United States should have a state church and be "governed by the few instead of the many." In fact, her social, religious and political judgments of this country are so limited by her own English provincialism as to be, to the modern American reader, a likelier source of amusement than of the deep indignation they stirred up among his forebears. But if she achieved no broad understanding of this growing nation, she has preserved for us not only an intimate picture of early American manners, but also an accurate view of the scenery of our then almost unspoiled continent, which she observed with keen appreciation during her extensive travels by steamboat and stagecoach.

WORLD LETTERS AND ESSAYS

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ANTONINUS, MARCUS AURELIUS. *Meditations.** c. 170–80. This collection of moral and didactic precepts has done more to convey to the layman the philosophy of Stoicism than any other work. Written in Greek by a Roman emperor, the aphoristic jottings do not represent the systematic presentation of a philosophy but rather the application of the principles of Stoicism to almost every human experience. They reveal a recognition of the vanity of human aspirations and pretensions and embody ideals of tolerance, resignation and fortitude. In the face of death, the cruelties and injustices of man, and the transience of human achievements, Marcus Aurelius finds consolation only in the faint glimmerings of divine light that might be perceived through reason. The *Meditations* may reflect disillusionment and skepticism, but they also reveal a probingly honest mind that can find solace in self-knowledge and the courage to pit that self-knowledge against the inevitability of death.

CICERO, MARCUS TULLIUS. *Orations and Letters.* c. 72–43 B.C. The fifty-eight orations and 774 letters which have survived still constitute a veritable curriculum in the use of language. Especially the four speeches against the Catiline conspiracy and the fourteen "Philippics" (called thus by Cicero himself because of their kinship to the speeches of Demosthenes against Philip of Macedon) deserve their long reputation as models of dramatic oratory. Every device for arousing and directing an audience's emotions can be studied here; every rhetorical technique that characterizes the calculated and exhortatory style is placed in the service of Cicero's passionate hatred of reaction and revolution. His letters are likewise models of the urbane style and reveal considerably more of the man himself. They concern everything that would interest the educated man of affairs, from philosophy, literature and problems of government to the personalities of his friends and the affairs of the home. They reveal Cicero's vanity and emotional volatility, along with his intelligence, integrity and essential personal warmth. While some of the letters were written with the obvious intent of being circulated, the letters to his intimate friend Atticus are probably the most interesting because they are completely personal and reveal most honestly the character and personality of their author.

CONFUCIUS. *The Analects.** 5th century, B.C. The first of the four books of the *Chinese Classics,* these twenty-four chapters of maxims were compiled by the followers of the half-legendary philosopher and teacher K'ung Fu-tzu (Master Fu-tzu). They presumably represent Confucius much as Socrates would be represented had Plato recorded only the moral precepts and homilies of his master. Whether they are the actual words of Confucius or not is irrelevant in the face of their enormous historical influence and even more in the face of their inherent value. The center of the ethical system embodied in this collection of aphorisms is the human relationship, to be defined essentially in terms of the family of all mankind. "Virtue is to love men, and wisdom is to understand men." Within the universal family of mankind, the individual can live by the single rule, "Do not do unto others what you do not wish done unto yourself." Concerning himself with the general relationship of the family of all men, Confucius developed a pragmatic and yet deeply understanding body of principles for the guidance of the individual and for the development of a society in which the individual might fulfill his ethical self. The wisdom is undoubtedly too concentrated into small tablets to make *The Analects* a book to be read through consecutively, but this very concentration of practical and humane wisdom makes this a book to be dipped into repeatedly.

ERASMUS, DESIDERIUS. *In Praise of Folly.** 1511. In a week while he was visiting his friend Thomas More, Erasmus recorded an address by the Goddess of Folly to her worshipers. In it the Goddess explains her ancestry, how she was born out of wedlock, the child of material wealth and youth, was attended by drunkenness, ignorance, self-love, flattery, forgetfulness, laziness, pleasure, intemperance and sleep. Then she demonstrates that none of the gods have more, or more devout followers, than she. She proves that all manner of men, by their behavior and interests, look upon her as their true deity: merchants, grammarians, poets, scholars, scientists, lawyers, doctors, monks, kings, bishops, popes and especially theologians. Having shown that every class of men practices folly far more devoutly than any other religion, Erasmus concludes his satire with an ironic treatment of Christianity, a treatment which somehow glorifies Christianity more than it degrades it. Although written 450 years ago, this little book is more contemporary than today's newspaper. Erasmus can still effectively prove his thesis that the religion of folly is the one universal church that includes all men. The modern reader has access to this delightful Renaissance satire through the translations of H. H. Hudson (Princeton, 1941) and others.

GIDE, ANDRÉ, and **PAUL CLAUDEL.** *Correspondence.* 1952 (Pantheon). The 171 letters exchanged between 1899 and 1926 by two major figures in twentieth-century French literature provide a unique projection of the polarities of the modern age. Most letters are appealing because they provide a kind of keyhole for viewing the personality of a single famous man or woman; these are fascinating not so much as peepholes, but as the record of a symbolic clash of minds, wills and sensibilities between two major figures in modern culture.

France and Gide remain the hub of the correspondence; Claudel and much of the rest of the world are the rim—Tientsin, Prague, Frankfurt, Hamburg and Tokyo. While Gide pursued knowledge for himself and the personal freedom he hoped to sanction within himself, Claudel found time in spite of his duties as a diplomat to worry about Gide's soul and to seek to save it through Catholicism. Their correspondence is quantitatively unbalanced in favor of Claudel—125 letters extant to forty-six of Gide—in part because Gide was obviously not as concerned about the salvation of his soul as was Claudel and in part because of the loss of many of Gide's letters. In the course of their correspondence each forced the other into the most fundamental exploration of himself, his convictions and his doubts. Since Claudel was certain of his Truth, it is in the momentary surrenders of Gide, sometimes real and sometimes only seeming—because of his irony—that the major interest in this exchange of letters lies. The edition prepared by Robert Mallet and translated by John Russell makes available to the English-speaking reader this intensely personal modern struggle between certainty and doubt, between God and man.

LA ROCHEFOUCAULD, FRANÇOIS DUC DE. *Maxims.** 1665. Endlessly polished and revised to stylistic perfection, these 504 epigrammatic commentaries on human nature constitute the ultimate distillation of cynicism. Denied an active role in the age of Louis XIV because of his participation in a revolt against the throne, this embittered aristocrat fashioned in exquisitely turned sentences repeated variations on the theme of human self-interest, for him the key to all human activity. "Ordinarily one gives praise only to be praised." "The love of justice is, for most men, only the fear of suffering injustice." "We all have sufficient strength to endure the misfortunes of others." "Old men love to give good advice to console themselves for no longer being able to give bad examples." The bitterness reflected in such aphorisms as these seems excessive, and the emphasis upon man's selfishness and hypocrisy seems exaggerated. Yet these maxims contain considerable truth about human behavior, expressed in a categorically pithy style.

LESSING, GOTTHOLD EPHRAIM. "The Education of the Human Race." 1780. The author of numerous literary letters and plays, Lessing is also interesting as the leading figure in the German Enlightenment, especially as revealed in this final statement of his religious convictions. Written in one hundred short paragraphs, the essay likens the education of mankind to that of a child. Early in man's childhood, he was given a primer in the form of the revelation of Moses, through whom Truth had to be simplified, so that precepts were taught with threats of punishment for disobedience and promises of reward for obedience. Once this lesson had been learned well, man was ready for secondary schooling through the revelation of Christ as provided in the New Testament. Now man was ready to look for rewards and punishments in immortal life. But just as mankind's primer, the Old Testament, anticipates the second lesson, so the New Testament anticipates the third and final lesson in man's education. When mankind has thoroughly mastered the lessons Christ teaches, he will be ready to learn that obedience to the laws of God is desirable, not in hope of eternal reward or punishment, but simply because such obedience harmonizes with the nature of the universe and of God. This grand and somewhat naïve metaphor for the function of religion in human history is of special interest in revealing Lessing's attempts to reconcile a kind of deism with a latent distrust of purely rationalistic religion and a profound sense of wonder at Christianity.

MACHIAVELLI, NICCOLÒ. *The Prince.** 1513. Dedicated to Lorenzo de Medici, this handbook on the practical government of newly acquired and hereditary states was written in the hope that it might contribute to the unification of Italy under a single ruler. Machiavelli drew upon his own extensive experience in the political affairs of Florence and upon his reading in ancient history to make a coldly scientific analysis of the politics of power. On the assumption that men are fundamentally selfish and animal-like and that the ultimate purpose of government is to acquire and exercise power, Machiavelli with the completely amoral detachment of a natural scientist examines political and social processes solely for the purpose of defining what policies and practices will be effective. The adjective "Machiavellian" derives from the relentless insistence throughout the book that policies should be adopted or rejected solely on the basis of whether or not they work. Thus, cruelties should be inflicted all at once and be done with, while benefits should be distributed in small portions over an extended period of time; treaties and promises should be kept only so long as they serve the prince's interests, etc. While much in the book seems abhorrent to the assumptions and ideals of the democratic traditions, the unflinching integrity of Machiavelli's inferences drawn from his initial assumptions makes the book not only a significant political treatise but also a model of dispassionate reasoning about human affairs.

MONTAIGNE, MICHEL EYQUEM DE. *Essays.** 1580–88. In exploring himself this gently tolerant French skeptic created the literary "essay" to record his attempts to answer the question, "What do I know?" His pursuit of self-knowledge is contained in brief notes as well as long, discursive personal explorations of virtually the whole range of human experience and activity, from "Repentence" to "Cruelty," from "Thumbs" to "Some Verses of Vergil," or from "Cannibals" to the "Wearing of Clothes." Reading in the 108 separate essays, one becomes intimately acquainted with the quality of the man Montaigne and therefore with the nature of men. Relentless intellectual honesty, wide-ranging and insatiable curiosity, boldness and freshness of perspective are a few of the qualities that have made Montaigne inexhaustibly fascinating. With these qualities Montaigne provides no fixed philosophy but rather a philosophical cast of mind. Unable to arrive at any final answers to his question, "What do I know?" Montaigne recognized the fallibility of human definitions of Truth, prized personal integrity, and condemned intellectual arrogance and deceit of every kind.

NIETZSCHE, FRIEDRICH. *Thus Spake Zarathustra.** 1883–92. A new philosophy demands a new language, and to popularize his philosophy of a new kind of man who must live in a new kind of spiritually defined world, this nineteenth-century German philosopher says he invented the dithyramb, in which the four parts of this collection of apocalyptic "sayings of Zarathustra" are written. In the first pages, Zarathustra announces Nietzsche's principal themes: "God is dead" and "I teach you the Superman." Man as he currently conceives himself is already obsolescent in the evolution of the will into a higher form. Man has become a master of himself but still defines his mastery in terms of external prohibitions and commands. Zarathustra prefigures the new kind of man who will define himself and his morality solely upon the commandment of his own will. For Nietzsche the will to power is the source of all human behavior, but he thinks of the Superman's full realization of this will, not in the sense of power over other men or even power over nature, but by transcending man through the creative assertion of his will. The book contains many difficulties, for it is not a rationally systematic exposition of Nietzsche's philosophy but rather a kind of passionate vision reflected obliquely in the style of religious prophecy. Whether one unravels the logical threads beneath the surface or not, he must admire the penetration of individual insights, the poetic power of the language, and the paradox of Nietzsche's ecstatic glorification of man's possibilities in spite of his pessimistic contempt for what man too often actually is.

PASCAL, BLAISE. *Thoughts.** 1670. During the years just before his death, the brilliant French scientist, mathematician, philosopher and prose stylist left a collection of notes for a projected "Apology for the Christian Religion." These "Thoughts of M. Pascal about religion and other subjects" contain a dramatization of Pascal's struggle with doubt. A plan for the book can be inferred, but its appeal lies in the clarity of the individual random observations which arouse skepticism even as they seek to destroy it. In mere phrases or in fully developed paragraphs, Pascal uses his reason to demonstrate the inadequacy of reason to answer the questions of greatest urgency to mankind. The reader's imagination is caught up in Pascal's to wonder at the vastness and the impenetrability of the mystery of the universe and of man. Once reason acknowledges its impotence in the face of this mystery, it can acknowledge the necessity for believing in God on faith. Whether one finds in Pascal the confirmation of doubt or of faith, these notes provide arresting phrases which continue to radiate new meanings long after they have been read.

PLINY THE YOUNGER (Gaius Plinius Caecilius Secundus). *Letters.* c. 97–113. 1915 (Harvard). Written, or at least revised, for publication in ten books during the author's own age, these letters are more artificial than the letters of Cicero, *q.v.*, which they imitated, and they frequently demonstrate the author's vanity and superficiality; yet they have a charm and interest beyond most letters from classical antiquity, for they reveal a great deal about Roman life and society, filled as they are with the sort of gossip and interests that have not often been transmitted to posterity. Pliny's urbane and studied style devotes itself to such varied topics as parliamentary procedure in the Roman senate, making purchases, literary criticism, friends and acquaintances, the handling of slaves, and most of the other matters of daily concern to a sophisticated man of the world. Of special interest are two letters to Tacitus (Book VI, 16 and 20) describing the eruption of Vesuvius that destroyed Pompeii in 79 A.D. and a letter to the Emperor Trajan written when Pliny was governor of Bithynia, giving one of the earliest accounts of a new subversive group known as Christians (Book X, letter 96).

RILKE, RAINER MARIA. *Letters to a Young Poet.* 1929 (Norton). Ten letters written between 1902 and 1908 to the young Franz Xaver Kappus, who had begun his correspondence with Rilke by sending him a few of his poems, soon leave the poems of Kappus and even the question of whether or not Kappus should become a poet and concern themselves increasingly with the basic personal spiritual problems facing the young intellectual at the beginning of the twentieth century. The earnestness of Rilke's patient and deeply sympathetic interest in the problems of young Kappus echoes the spiritual struggles which Rilke himself was undergoing. Gentle, calm, slightly resigned, the tone bespeaks the utter sincerity of the author. He makes the constant plea that the young man probe himself completely, that he prize his loneliness and discover his own nature in that loneliness. "Think about the world which you carry within yourself" is the basis of Rilke's compassionate exploration of his own and his young correspondent's spiritual problems. Too profound to suggest final answers and too committed to shrug off the constant nagging of doubt, Rilke suggests a pattern of living with questions that in itself becomes a kind of consolation. In addition to the deep understanding to be found in these letters, one often finds passages of exquisite prose, such as the poetic evocation of the loneliness of eternity which Rilke conveys in his description of Rome in the letter of October 29, 1903.

ROUSSEAU, JEAN JACQUES. *Reveries of a Solitary.** 1782. Left incomplete at his death, the ten "promenades" which make up these reveries contain some of the most moving and sensitive writing of one of the finest prose stylists of the French language. They constitute a long, rambling soliloquy by a man who has withdrawn from society and finds "consolation, hope and peace" only within himself. Whatever he encounters on his several walks evokes a series of associations that become a more moving and perhaps more honest revelation of the man Rousseau than his more celebrated *Confessions, q.v.*

Whatever unity the collection of reveries has derives solely from the sensibility of Rousseau. The moving fifth promenade is devoted to Rousseau's recollection of the six weeks he had spent on the Ile de Saint Pierre in the Lake of Bienne, with some of the most perfect description of nature and his feeling of being a part of nature to be found in all of Rousseau, if not all of romantic prose literature. Whether Rousseau is evoking a languid sense of kinship with the tender mysteries of nature or giving an account of the development of his deistic religion as stated in the "Profession of Faith of a Savoyard Vicar," Rousseau in these deeply personal, casual, often touching recollections projects the sensibility of romanticism in exquisite prose.

SAND, GEORGE. *Letters.* 1882 ff. Aurore Dupin may not have been the genius others thought she was, and her letters may share most of the faults of her now little read novels—excessive facility, verbosity, lack of irony, and so on—but they provide direct access to a fascinating personality and through this personality to many of the leading figures of the nineteenth century. The six volumes of her correspondence, not to mention editions of her correspondence with Alfred de Musset, Sainte-Beuve, Rollinat and Flaubert, are simply too much of George Sand. But the selected edition translated by Veronica Lucas (1930) provides a running personal record of her life from eleven years of age to within ten days of her death. She emerges not as a professional feminist or eccentric enemy of convention, but as totally and warmly feminine, occasionally embarrassing in her uninhibited outpouring of passionate enthusiasm, always appealing for her complete genuineness. In letters to Sainte-Beuve, de Musset ("My darling angel"), her husband ("Monsieur"), Chopin ("Dear boy"), Mazzini ("Brother and friend"), Lamartine, Napoleon III, Alexandre Dumas, the Empress Eugénie, Flaubert and dozens of other known and unknown names of her age, George Sand remains consistent at least in her unfailing sincerity and enthusiasm.

SÉVIGNÉ, MADAME DE. *Letters.* 1697. The seventeenth century produced many brilliant writers of letters and memoirs in France, of whom the most famous and still the most fascinating is this sensitive and perceptive mistress of one of the finest salons of the age. Approximately fifteen hundred of her letters have been published since the first volume appeared shortly after her death. Insights into contemporary Parisian life, the literary tastes of a sensitive reader, the intrigues and rivalries at the court of Louis XIV, and life in the provinces can be enjoyed in such a selected edition of translations as that of Richard Aldington (1937).

On the one hand her letters provide a running chronicle of political and social events of the age; on the other, they constitute a "book of maternal love" in their touching revelation of Madame de Sévigné's passionate devotion to a daughter who seems to have felt merely a dutiful affection for her mother. In style witty and perceptive they contain descriptions of such diverse things as the contemporary style for arranging the hair, or the execution of the Marquise de Brinvilliers. Unusual in the seventeenth century is the tender, almost romantic sensitivity and sense of melancholy in the delicate descriptions of nature. Madame de Sévigné emerges in her correspondence as the sort of gifted and warmly human person whose friendship the reader would like to have.

THEOPHRASTUS. *Characters.* c. 300 B.C. The thirty character sketches which constitute the best-known work of this Greek philosopher might be called cartoons in words. Each sketch depicts the typical human being in terms of his single dominant character trait: "the talkative man," "the grumbler," "the tactless man," "the flatterer," "the man of petty ambition," "the superstitious man," and so on. The results of the author's keen observation of those around him are distilled in a series of universal characters who can be met just as easily in contemporary New York as in fourth-century Athens. The particular form of literature created by Theophrastus in these sketches seems somewhat artificial to the modern reader—although it had a great vogue in seventeenth-century England and France, particularly with the *Characters* of La Bruyère. Nevertheless, the thirty types depicted are drawn with enough vigor and humor that the modern reader can use them as thirty pigeon holes into which he can all too easily place every one of his friends.

UNAMUNO, MIGUEL DE. *Essays.* 1916–18. In the tradition of Pascal and Kierkegaard, or of Don Quixote and Don Juan, this greatest writer of modern Spain reveals himself at his best in his essays, along with his *Tragic Sense of Life in Men and in Peoples* (1913). Even in a selection of these essays such as *Perplexities and Paradoxes* (tr. by Stuart Goss, 1945) one can see the typically Spanish concern with the contradiction of man's condition. Whatever the subject he treats, Unamuno goes to the heart of the ultimate problem posed by the nature of man. "My religion is the quest for truth in life and life in truth, aware that I shall never find them while I live." His quest is recorded in his essays. Whether he is writing about Christ or Don Juan, pseudoscience or Kierkegaard, Unamuno puts everything into the alembic of his doubt as a means of fashioning a more intensely real sense of certainty which can never be achieved.

Philosopher as well as poet, Unamuno was able to feel passionately the abstractions of reason and to think rationally about human passion. His essays provide an experience, not in the manipulation of ideas and doubts, but in the intense living of these ideas and doubts. Although his doubt seeks to shatter all dogma, whether of science, art, philosophy or religion, his essays never slip over the edge into despair. He conveys too compellingly the vibrancy of the quest for truth ever to be completely consumed by his spiritual anguish.

VOLTAIRE (François-Marie Arouet). *Philosophical Letters or Letters Concerning the English.** 1734. The outstanding intelligence and personality of eighteenth-century France reveals himself in the some ten thousand personal letters he wrote as the most fascinating, stimulating, irritating and prolific letter writer in history. One can get a good taste of Voltaire's enthusiasms and aversions in the twenty-five letters which he wrote for publication as a result of his three years of exile in England (1726–29). The first seven concern religion in England and include the delightful double-edged irony of his description of the Quakers, as well as his admiration for the tolerance which religious pluralism in England encourages. The next three letters admiringly attribute the strength of the English parliamentary system to the middle class. Letters eleven through seventeen, concerned with English philosophy and science, demonstrate the universality of Voltaire's interests and knowledge, including accounts of "inoculation" against smallpox and one of the early continental reports on the discoveries of Newton. The next seven letters, concerned with English literature, establish Voltaire's overwhelmingly French prejudices in spite of his enormous admiration for England. Shakespeare, for example, had a "genius full of strength and fecundity . . . without the slightest spark of good taste and without the least knowledge of the rules." The final letter created a scandal with its invidious comparisons of England and France and its characterization of the French Academy as an institution with no other function than to pay itself annual compliments.

AMERICAN LITERARY CRITICISM

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BABBITT, IRVING. *Rousseau and Romanticism.** 1919 (Houghton). The great humanist's quarrel with romanticism arises from what he considers its overemphasis on change and relativity, with a consequent loss of "fixed beliefs." "The ethical values themselves are in danger of being swept away in the everlasting flux." Even more drastically: "The total tendency of the Occident at present is away from rather than toward civilization." Philosophically, then, Babbitt opposes James, Bergson, Dewey, Croce among his contemporaries, while in literature he attacks all those products of the nineteenth and twentieth centuries that, by pursuing the romantic love of illusion, "rolled in abysses of despair and ennui." Granting the stuffiness of eighteenth-century "pseudo-classic formalism," Babbitt nevertheless passionately laments the tendency of the ensuing rebellion, led, in his analysis, by Rousseau. It was a "romanticism of feeling," a mere "emancipation of temperament," a preference for childlike (or peasantlike) wonder over the awe of religious or humanistic maturity.

Babbitt's attack now seems one-sided, in spite of his concession that the romantic revolt brought new power and imagination to literature. He sees the romantic mind as divorced from both inner and outer controls, caught between ideal and real conceptions of experience (particularly love), inevitably alone and melancholy, halfway to madness. The attack is persuasive (if a little monotonous), but we may feel less persuaded that the pious moralities of humanism are the answer, faced, as we are, by a world almost as multiple and mad as that of any weird romantic vision.

BROOKS, CLEANTH. *The Well-Wrought Urn.** 1947. This is a leading text of "the new criticism"—that greatly influential effort of the 1940's to define the work of literature as literature, rather than as a historical-cultural phenomenon or as an episode in a writer's biography. (The effect of the movement on the teaching of English in colleges has been immense, and, on the whole, beneficial.) In this work Brooks analyzes ten "poems" as organic structures: Donne's "Canonization," *Macbeth,* "L'Allegro-Il Penseroso," "Corinna's Going A-Maying," *The Rape of the Lock,* Gray's "Elegy," the "Immortality" ode, the "Ode on a Grecian Urn," "Tears, Idle Tears" and Yeats's "Among School Children." Brooks's key words throughout are "paradox," "ambiguity," and "irony"—terms which have since been used less skillfully by his imitators. This is sensitive and ingenious "close criticism." Brooks answers his critics by calling for "a new history of English poetry" in which no one will confound "the protagonist of the poem with the poet and the experience of the poem as an esthetic structure with the author's personal experience." This does not mean an opposition to historical criticism, provided that it avoids these confusions.

BROOKS, VAN WYCK. *The Flowering of New England.** 1936. Part of an ambitious "history of the writer in America" (Brooks, *Makers and Finders, q.v.),* this narrative begins in Boston just after the War of 1812, when Gilbert Stuart presided over a self-important town growing faster in wealth and power than in esthetic taste. "The Boston people were willing to learn, but only if one recognized how much they knew already." That sentence suggests the impressionistic, entertaining, social-minded method of Brooks's approach to literature. The volume carries us to the death of Thoreau and Hawthorne in the 1860's; it stresses a catholic interest in all manifestations of New England culture: architecture, religion, education, as well as literature. In a book that is genial, nonacademic, filled with flat statements, Emerson understandably emerges as the key figure in the distinguished cast of characters. Brooks includes a useful background introduction.

BRYANT, W. C. *Lectures on Poetry.* 1826. These four lectures delivered at the Athenaeum Society in New York when Bryant was thirty were unpublished until 1884. They form an interesting expression of a domesticated American romanticism, highly moralistic in approach, but punctuated with some surprisingly modern observations. "Language," Bryant begins, is "limited and imperfect," and "falls infinitely short of the mighty and diversified world of matter and mind of which it professes to be the representative." Poetry, therefore, is to be valued for its suggestiveness. "The great spring of poetry," however, "is emotion," for "strong feeling is always a sure guide." This is one of many statements that will seem incredibly naïve today. The moral bias is somewhat damaging: it appears that poetry "cherishes patriotism" and supports "all the gentle charities of domestic life." Very much a creature of his time, Bryant makes much of "those analogies and correspondences which [poetry] beholds between the things of the moral and of the natural world." (A modern poet might well assert precisely the opposite, seeing "analogies and correspondences" as discrepancies and antagonisms.) Bryant concludes that "all the materials of poetry exist in our own country"; and in his final lecture, "On Originality and Imitation," he faces explicitly and impressively a key critical problem of our own day, the relation of the individual writer to his predecessors. Compare T. S. Eliot, "Tradition and the Individual Talent" in *Selected Essays, q.v.*

BURKE, KENNETH. *A Grammar of Motives.* 1954 (Braziller). "What is involved when we say what people are doing and why they are doing it? An answer to that question is the subject of this book." This disarming statement introduces an intricate, systematic and sophisticated discourse on the language of *why,* the motives of human actions, with connections to literature and almost everything else. Burke's "grammar" is concerned with the interrelations of five key terms: act, scene, agent, agency, purpose; while the "philosophies" he discusses provide their varying definitions of these terms or their equivalents. A large section of specific applications ("On Dialectic") is devoted to constitutions, where Burke examines, for instance, the tactics of Marshall in instituting the power of judicial review. But the literary relevance is always near at hand too, and concluding sections treat "symbolic action" in the "Ode on a Grecian Urn" and "Motives and Motifs in the Poetry of Marianne Moore." Miss Moore's "appreciations" of the paradoxes of visible-invisible, observer-observed, provide a kind of poetry made to order for Burke's sensitive, tough-minded and witty approach to language. See also his *Counter-Statement* (1931), *The Philosophy of Literary Form* (1941), and *Rhetoric of Motives* (1950).

ELIOT, T. S. *Selected Essays: 1917–1932.* 1932 (Harcourt). Absolutely indispensable reading for any student of modern literary criticism, Eliot's essays speak, as everyone surely knows, from a point of view that sees the writer in relation to Christianity, tradition and classicism. "Men cannot get on without giving allegiance to something outside themselves." In the two key essays, "Tradition and the Individual Talent" and "The Function of Criticism," Eliot takes a very dim view of the Inner Voice and the personal, individual genius. Many of the American critics in this reading list, and perhaps American literature generally, would not stand up to Eliot's exactingly conservative standard. (In these collected essays, including the slightly larger edition of 1950, there is scarcely a word about American writers, except for an attack on Irving Babbitt's humanism.) Nevertheless Eliot's impact, in America and elsewhere, has been enormous; his great erudition and his urbane tone of arrogant humility have influenced many whose values lie in other directions. The essays include a large number on Elizabethans, a long piece on Dante, and the famous essay on "The Metaphysical Poets" (1921) which had much to do with the return to favor of intellectual wit and extended metaphor in poetry.

EMERSON, R. W. *Representative Men.** 1850. Five of the six heroes Emerson considers are essentially writers: Plato, Swedenborg, Montaigne, Shakespeare and Goethe. (The sixth is Napoleon.) Characteristically, for Emerson, a great man is "representative" in that he manifests the heroic qualities of all men, just as every individual is mystically connected to nature. "A man is a center for nature, running out threads of relation through everything." "A magnet must be made man in some Gilbert, or Swedenborg, or Oersted, before the general mind can come to entertain its powers." So Emerson sees the man of genius as very much involved in his time, his past, and his fellow men: "Thus all originality is relative. Every thinker is retrospective." Yet, with a typical turn, Emerson shares a more romantic notion about the genius, who "draws up the ladder after him, when the creative age goes up to heaven," and whose biography remains mysterious. "Shakespeare is the only biographer of Shakespeare," and what Emerson particularly sees in the plays and sonnets is not only Shakespeare's "lyric power" but also his "cheerfulness." "Beauty, the spirit of joy and hilarity, he sheds over the universe." The other side of *this* coin is that "he rested in beauty"—he "never took the step which seemed inevitable to such genius, namely to explore the virtue which resides in these symbols and imparts this power." One may learn more about Emerson than about Shakespeare from sentences like these, but then Emerson was a "representative man" too, and very much worth knowing.

HOWELLS, WILLIAM DEAN. *Criticism and Fiction, and Other Essays.* 1959 (N. Y. U.). If Howells has come down to us as "the dean of American letters," we must not let that dismay us. As this new selection from his critical essays shows, he was a vigorous, partisan, yet attractive writer on literary matters of essential importance to his day and still important to ours. The long essay, "Criticism and Fiction," though a patchwork from his articles in *Harper's* (1886–92), is a strongly worded anti-British attack on the "mania of romanticism" which had infected the English novel ever since "the divine Jane." Invoking Emerson ("I embrace the common"), Howells appeals for novels that will confront "the real world"—a world where, for instance, love is not the only interest of life, "which is really concerned with a great many other things." We must ask of a novel, "Is it true?—true to the motives, the impulses, the principles that shape the life of actual men and women?" It is easy to feel discomfort over Howells' naïve use of words like "true," but the sanity and the strength of a man who tells us to make reality our romance are undeniable. The volume includes a section on Continental writers, including Russian, French and Spanish novelists, and another on Americans—his friends Mark Twain and Henry James, Stephen Crane and others. Throughout his long life Howells, like James, spoke consistently and eloquently of a key problem that must still concern the writer today: what it means to be an *American* novelist, not a British or European one.

JAMES, HENRY. *The House of Fiction: Essays on the Novel.* 1957. James was one of several ranking American creative writers—Emerson, Howells, Eliot and Pound are others—who have given themselves seriously to the practice of literary criticism as well. The well-known *Art of the Novel* (1934), in which were collected all James's prefaces from the "New York Edition" of his novels, shows him as the agonizingly acute self-examiner. The work listed here, a recent selection by Leon Edel from the hundreds of book reviews and literary essays James wrote between 1865 and 1905, shows him as a critic of others. There are general articles including the fine "The Art of Fiction," 1884, articles on particular novelists—

Trollope, Maupassant, Hawthorne—and on particular novels, of which an appreciative and discriminating review of *Middlemarch* may be the most interesting. James viewed the novel with the most energetic seriousness, as art, and even though these pieces were written to meet the demands of magazines, they well express his conscientious concern with the novel as an esthetic "treatment of reality." Always he is conscious of "the difficulties with which on every side the treatment of reality bristles," and always he makes much of the novelist's freedom to range widely and deeply. "Enjoy it as it deserves; take possession of it, explore it to its utmost extent, publish it, rejoice in it. All life belongs to you."

LOWELL, JAMES RUSSELL. *A Fable for Critics.* 1848. Windy, often silly and heavy with a wearisome classical buffoonery, Lowell's *jeu d'esprit* nevertheless shows us an energetic mid-nineteenth-century American mind trying to come to terms with the state of mid-nineteenth-century American writing. In bouncing four-stress anapaestic lines and many crazy feminine rhymes, Lowell manages to say some sharp things about specific American authors; and in treating that omnipresent problem of British influence and imitation, he is vigorously patriotic. "You steal Englishmen's books and think Englishmen's thoughts, / With their salt on her tail your wild eagle is caught." "Be strong-backed, brown-handed, upright as your pines, / By the scale of a hemisphere shape your designs." To the objection that America was entirely concerned with exploring and taming the material environment, Lowell answered that such accomplishments are themselves art and letters, or at any rate that the arts "will come in due order; the need that pressed sorest / Was to vanquish the seasons, the ocean, the forest." See also his descendant Amy Lowell's twentieth-century imitation, *Dear Sir* (or *Dear Madam*) (1922).

MATTHIESSEN, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman.* 1941 (Oxford). This is an historical account: compare Perry Miller's *The New England Mind* and V. L. Parrington's *Main Currents of American Thought, q.v. American Renaissance* is an examination of five major American writers, all of whom published important work in the period 1850–1855: Emerson, Thoreau, Hawthorne, Melville, Whitman. Matthiessen's lengthy and detailed volume examines "the conceptions held by five of our major writers concerning the function and nature of literature, and the degree to which their practice bore out their theories." This examination leads, in the case of Emerson, to such considerations as a review of language theory from the journals, with its emphasis on individualism and "the first person singular," and Emerson's romantic ambition to see nature so energetically that "words become one with things." Consistently, in Matthiessen's analyses, there is a scrutiny of the way the writers themselves handle words, through metaphor, symbol, allegory. With a writer like Melville, Matthiessen employs, circumspectly, some psychoanalytical approaches. And the stress all five of his authors placed upon the nature of observation or vision justifies the inclusion of a number of photographs and open-air paintings. Matthiessen makes much of interrelations among the five authors; occasionally he forces them. "The one common denominator . . . was their devotion to the possibilities of democracy."

MENCKEN, H. L. *A Book of Prefaces.* 1917. These discussions of Conrad, Dreiser, Huneker, and "Puritanism as a Literary Force" present a good introduction to the evangelically amoral mind of Mencken. In an article on the critic's function, included in Wilson's *Shock of Recognition, q.v.,* Mencken argues that a literary critic properly uses his subject as an excuse or pretext for his own self-expression, and Mencken in his own criticism acts accordingly. Any author under discussion can become a medium for attacking "this bemusement by superficial ideas, this neck-bending to quacks, this endless appetite for sesames and apocalypses [which is] depressingly visible in our national literature." But Mencken's perpetual bombast is combined with a literary sensibility; thus he sees very clearly the difference between the method of Conrad's story-within-a-story and the "swift, shouldering, buttonholing writing" of the day with its claim to omniscience. The railleries of his serious mind against American Philistinism seem sometimes hysterical; they express what is finally a genuine, indeed a patriotic concern for the state of our culture. Mencken felt that such key American writers as Dreiser and Mark Twain were handicapped by their moralistic environment; it could be argued that this very feeling and this environment also distracted Mencken himself from developing fully his rich gifts of literary perception. "It is in our country alone that banality in letters takes on the proportions of a national movement." He defines "one of the deepest prejudices of a religious and half-cultured people—the prejudice against beauty as a form of debauchery and corruption." "Maybe," he concludes, "a new day is not quite so far off as it seems to be"—and, of course, it wasn't.

POE, EDGAR ALLAN. *Works* (Vols. VI, VII, VIII).* 1895 (Oxford). These volumes of the *Works* are devoted to literary criticism, a field in which Poe was a constant and daring practitioner. Note especially "The Poetic Principle," the text of a famous lecture Poe repeatedly delivered; "The Philosophy of Composition"; and the many essays and reviews devoted to specific writers, mostly contemporary Americans. Often Poe will sound silly or obvious, too pat for a modern ear. "Dividing the world of mind into its three most immediately obvious distinctions, we have the pure intellect, taste and the moral sense." But he was a great critic and certainly the most eloquent voice of his generation to defend literature as literature rather than as something else. Poetry, he said, is "the rhythmical creation of beauty." "It has no concern whatever either with duty or with truth." This characteristic half-falsehood can be seen as the brave and necessary posture it was if it is viewed in the context of a mid-nineteenth-century America notorious for its sublime ignorance of art of any kind.

Poe's interest in the creative process and in the mechanics of versification anticipates some twentieth-century poetic concerns, and his recognition of the isolated position of the American artist and intellectual remains very relevant to our situation today.

POUND, EZRA. *Make It New*. 1935. This collection of critical essays composed over the previous twenty-five years by this century's leading "professor" of comparative literature is prefaced by an historical account (more or less) of Pound's own role in criticism. "You can take a man to Perugia or to Borgo San Sepolcro but you can't make him prefer one kind of painting to another. All you can do is to prevent his supposing that there is only one kind of painting, or writing, or only two or three or a limited gamut." As always, Pound's wisdom and sensibility reach us punctuated with boastfulness and near-hysteria. From "Rapallo Jan. 28th, anno XII," he scoffs at the notion "that in America, the stay-at-home, local congeries did ANYTHING toward the *stil'nuovo* or the awakening." "Wherever you find a Medici you find a loan at low interest." But the essays that follow are serious, often profound, and were certainly influential for all their egocentric eccentricities. Note especially the pieces on Provençal, and a long 1918 article in *The Little Review* introducing French poets (Corbière, Rimbaud, etc.) to an American audience that may have been less than breathless at that time. Another 1918 essay speaks movingly of Henry James, who (like Pound?) spent a lifetime "trying to make two continents understand each other." Also see Pound's *How to Read* and *ABC of Reading, q.v.*, and his rendering of Ernest Fenollosa's *The Chinese Written Character*, of great interest to the student of imagism in poetry.

RAHV, PHILIP, ed. *Literature in America.** 1957. This anthology of essays in which American literature "is approached precisely from the standpoint of its essential Americanness" is not as rich and rewarding a volume as Edmund Wilson's *The Shock of Recognition, q.v.*, but it has the advantage of juxtaposing varying critical perceptions of a single author or problem. Examples: Eliot, Pound and Dupee on Henry James; E. A. Duyckinck and J. R. Lowell on "Nationality in Literature"; Irving Howe and R. P. Warren on William Faulkner. A short bibliography is included.

STALLMAN, ROBERT W., ed. *Critiques and Essays in Criticism 1920–1948.* 1949 (Ronald). This collection of essays gives an excellent expression of the achievement of "new criticism." Both British and American critics are included. A section on theory ("The Nature and Function of Poetry") begins with Hulme's famous "Romanticism and Classicism" and includes fundamental pieces by Ransom, Eliot, Tate, Cleanth Brooks and R. P. Warren, among others. This is followed by some specific critical exercises, particularly devoted to Shakespeare. A section on "Critical Methods and Problems" includes, among a number of significant essays, René Wellek's "The Mode of Existence of a Literary Work of Art" (from *Theory of Literature, q.v.),* Joseph Frank's "Spatial Form in Modern Literature," and Eliot's "Tradition and the Individual Talent." A final section is devoted to critics on critics, ending appropriately enough with Stallman on "The New Critics." Our critical age, he asserts, has produced "an achievement in criticism the like of which has not been equaled in any previous period of our literary history." A thorough and useful bibliography of books and periodical articles appears at the end.

The reader, overwhelmed by all this activity, may want to return to Brooks's sensible foreword, in which he reminds us that a vigorous criticism is not "inimical to the creation of a robust poetry." Brooks's definition of the critic's aim—"to put the reader in possession of the work of art"—seems hard to argue with, and the "new critics" have surely won the battle over those who would "drive a wedge between close reading of the text and evaluation of the work." Also see William Van O'Connor, *An Age of Criticism, 1900–1952*, a history of the period.

STEIN, GERTRUDE. *Lectures in America.** 1935. Gertrude Stein loved books, she really loved them, and she asked herself over and over again what it meant to love books, to really love them as she did and to tell others. In these lectures she speaks of the history of English literature, the poetry of daily island life, and the time before there was a confusion of god and mammon, and if you are won over by her tone and her passion, then you are won over and that is all. "I wish I could make it as real to you the difference in which words, phrases and then the gradual changes in each century were and as I realize them. I wish I could. I really wish I could." Perhaps she almost does. She includes pieces on the French painters she collected, on the making of *The Making of Americans* and on "Poetry and Grammar." This last tells you all you need to know about punctuation—or almost all. "Why if you want the pleasure of concentrating on the final simplicity of excessive complication would you want any artificial aid to bring about that simplicity. Do you see now why I feel about the comma as I did and as I do." In the face of this wide-eyed sophistication, the things she doesn't talk about, the critical problems she never confronts, can begin to lose their significance, until there is little left but this intense writer looking hard at words, the tools of her trade.

WHITMAN, WALT. *Democratic Vistas.** 1870. This rambling and repetitious little essay is not a work of literary criticism at all, in the sense that any literature is criticized, but instead it is a lyrical expression of hope for an improved "vista" in the American moral and literary future. Beginning with the assumption that "America has yet morally and artistically originated nothing," Whitman appeals for "native authors, literatures, sacerdotal, modern, fit to cope with our occasions, lands, permeating the whole mass of American mentality, taste, belief, breathing into it a new breath of life, giving it decision." He calls for a new poetry "that is bold, modern, and all-surrounding and cosmical. It must in no sense ignore science or the modern, but inspire itself with science and the modern." These are stirring ideas, excitingly expressed. The dashes and parentheses of Whitman's style are therefore functional (if sometimes monotonous), while the formless bombast that can be so irritating in much of Whitman's verse seems to wear a better countenance in prose, perhaps because our expectations are not so high.

WILSON, EDMUND. *Axel's Castle.** 1931 (Scribner's). Six brilliant writers of the period 1870–1930 are studied by one of America's most fertile and distinguished critics. The six—Yeats, Valéry, Eliot, Proust, Joyce and Gertrude Stein—were chosen as representing a particular kind of artistic response, the escape through symbolism into a private world of reference. ("Axel" was the hero of an 1890 poem by Villiers de l'Isle-Adam; he lived in a weird romantic castle in the Black Forest, where he studied alchemy and similar esoteric mysteries.) The symbolist movement, traced by Wilson from Poe and Mallarmé, may be seen less critically as an energetic attempt to suggest the uniqueness of all personal experience, in reaction against the overwhelming impact of scientific and political generalization. But the danger, the limitation suffered by all these authors, in Wilson's view, is the poet or poet-critic's "impossible attempt to make esthetic values independent of all other values." Yet Wilson's study is sympathetic, for his writers faced a genuine dilemma. In a society so inimical to the artist, one can be a reformer or a satirist, one can retreat to the Castle or—the final alternative—one can escape like Rimbaud into the past or a simple primitive world of the present. Those who retreated to the Castle, for all the difficulties of their choice, have effected a tremendous literary revolution, "have revealed to the imagination a new flexibility and freedom."

WILSON, EDMUND. *The Shock of Recognition.** 1943 (Farrar). A big rich collection, made up of pieces by creative writers "recognizing" other creative writers. "A chronicle of the progress of literature in the United States as one finds it recorded by those who had some part in creating that literature." There are no general discussions, and professional critics have been excluded; it is an entirely admirable anthology partly because its limits have been so rigorously defined. Here are, among other things, all of Lowell's *A Fable for Critics, q.v.*, much of Poe's criticism, Emerson and Lowell on Thoreau, James on Hawthorne and on Howells, Mark Twain's famous "Cooper's Literary Offenses," Howells on Mark Twain, Eliot on James, and all of D. H. Lawrence's *Studies in Classic American Literature.* Wilson's two-page introductions to the selections are genial, informative and discriminating. Wilson's chronicle is a first-class bargain.

WINTERS, YVOR. *Primitivism and Decadence.* 1937. Winters' preliminary note to this work asserts that "I discovered the key to the ethical significance of rhetoric and the possibility of creating an esthetic on such an analysis." He dissociates himself, therefore, both from Burke, *q.v.*, whose analysis of rhetoric is not moral, and from Babbitt, *q.v.*, who, while certainly moral enough, failed to understand "the manner in which the moral intelligence actually gets into poetry." Such statements imply great promises in Winters' characteristically uncompromising style, and he marches head on into fundamental critical issues. The promises are not fulfilled—perhaps they cannot be—but the attempt merits respect. If form in poetry, Winters argues, is what shapes and controls the experience, then it is moral in character. To write loosely and chaotically about loose and chaotic subject matter is to forego control and to be guilty of Winters' well-known "fallacy of imitative form." The use of "qualitative progression" (Burke's term) as a form, as in stream of consciousness, is also repeatedly attacked; and Robert Bridges becomes a finer poet than Crane, Jeffers, Pound or Eliot. (Winters' own repetition and egocentricity are hard to swallow from a writer who makes so much of formal control.) But it is too easy to disparage these attitudes twenty-five years later, and the fact remains that the moral quality of poetic form is crucial and is still to be dealt with. Winters has not yet, in this book or in his later *Anatomy of Nonsense* (1943), given us "the key to the ethical significance of rhetoric."

BRITISH LITERARY CRITICISM

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ARNOLD, MATTHEW. *Essays Literary and Critical.* 1954 (Everyman's). Next to Coleridge, Arnold is perhaps the most important influence on modern and contemporary criticism, especially or perhaps wholly because of his insistence on literature as a means of social control. Arnold was oppressed by the changes in British class relationships. The aristocracy, committed to the status quo, was unable to deal with either the values of the culturally impoverished middle class concentrating on mere "external civilization" or the political and social needs of the brutalized working classes. A balance among the classes seemed as impossible to achieve as domination by the landed interest; the supremacy of either of the other classes was intolerable. Or to put it another way, the individualism of the bourgeoisie created spiritual anarchy; the needs of the workers seemed to imply social anarchy. Out of this social context Arnold develops his central dogma of *culture,* with its pretense of being outside politics ("disinterested curiosity" to see things as they are) and of seeking to do away with classes under the leadership of the "remnant," those few who are motivated by their "love of human perfection." In Arnold's system, the arts are a means of awakening the sensitivity of men. Arnold's definitions of "poetry" and "poem" and his analysis of their attributes are conventionally romantic.

COLERIDGE, SAMUEL TAYLOR. *Biographia Literaria.** 1817. (Ed. by J. Shawcross, Oxford, 1907). Everywhere in criticism today the influence of Coleridge is evident. Shakespearean criticism still rings with his introspective insights concerning the characters. His evaluation of the imagination (as the "completing" power which organizes the insights of reason, the impressions of the senses, and the conceptions of understanding) has given critics a useful term with which to assert the independence and importance of poetry. Similarly, on the basis of his evaluation of a poetic style that constructs a "meaning" out of the interplay of the manifold suggestions ("ambiguities") of words—what he called "poetry of the imagination"—modern critics have constructed general theories of poetry in which the nature or use of language is the defining attribute—emotive, nonreferential, ironic, iconic, inclusive, paradoxical, intransitive; the range of terms has begun to seem infinite. The bringing together into a whole of a number of contradictory or otherwise conflicting meanings, which is the achievement of the poetry of the imagination, has helped modern critics toward a definition of the organicism or the contextualism which they hold to be the defining quality of the poem. Coleridge may even be responsible (in part, anyway; Croce is also involved) for the notion that paraphrase is heresy. At any rate, it cannot be denied that he is one of the great seminal figures in modern criticism.

DRYDEN, JOHN. *Essays.* 1954 (Everyman's). Dryden's classic piece is "An Essay of Dramatic Poesy," notable for the way Dryden expanded the neoclassic formulas to accommodate his very liberal taste. Apparently the "Essay" is hardly more than a statement of the going arguments for and against the styles then current in verse drama. Crites (Sir Robert Howard) speaks for the ancient drama; Eugenius (Lord Buckhurst) speaks for the moderns; Lisideius (Sir Charles Sedley) argues that French neoclassic plays are superior to British plays of the Elizabethan and Jacobean periods. Dryden himself speaks in the person of Neander, and generally he defends the moderns and the British. There is no theoretical disagreement among the speakers, who all accept the same general definition of a play as "a just and lively image of human nature, representing its passions and humors, and the changes of fortune to which it is subject, for the delight and instruction of mankind." The chief issue seems to be one of taste: could the irregularity of British plays—their loose and complicated plots, their violation of the physical unities, their tonal confusion, their violent stage-actions—be justified? Dryden's answer made the word *lively* the essential one in the definition; in other words, he chose to argue from the effect of the play, and simply asserted that "copiousness" was more pleasing than "regularity." Behind this argument, however, lay an important assumption, stated in the conclusion of the dialogue, where Dryden used the idea of literary convention to justify rhyme in serious plays. His criterion is not what occurs in life but rather what is "nearest to the nature of a serious play." The "nature" of the serious play is not simply that it *images* noble persons but that it *represents* "Nature wrought up to a higher pitch" than reality.

HAZLITT, WILLIAM. *Lectures on English Poets** and *The Spirit of the Age.** 1939 (Everyman's). A journalist and a dissenter, Hazlitt has not yet received his proper attention from students of criticism. His works contain a clear, coherent, not unsubtle statement of the romantic justification of poetry, and a good deal of sound practical analysis. Hazlitt used "poetry in general" to refer to the process of evaluating experience. The distinction between *fact* and *value* is basic to the romantic, secularized version of the ancient doctrine by which poetry is given a divine origin or made a mode of supranatural truth. For Hazlitt's generation the value of *poems* was that they were a means of reifying *poetry* and also of developing and directing what he called "sympathy," that imaginative participation in new, rarer, more refined, experiences that produce the moral feeling.

HULME, T. E. *Speculations: Essays on Humanism and the Philosophy of Art.** 1924 (Humanities). Hulme is an important influence on or reflecter of modern taste, though it sometimes seems that he may be more mentioned than read and understood. The discussions (aside from a translation of Bergson and some poems) consist of notes and drafts edited after Hulme's death by Herbert Read, presumably because in London literary circles before the First World War Hulme had a reputation for originality. At least he developed rather large artistic-historical categories of "vital" and "geometrical" art, which he used to express his dislike for romantic art. However, his influence seems rather to come from an essay on "Romanticism and Classicism," where he expresses his liking for the "dry" and "hard" style of what he calls "classicism." But maybe modern critics have felt Hulme must be recognized because he used a religious system that made a considerable point of original sin.

JOHNSON, SAMUEL. *Rasselas, Poems and Selected Prose.** Ed. by B. H. Bronson. 1958 (Rinehart). A reader should start with the tenth chapter of *Rasselas*, which expresses the moral basis of Johnson's criticism: the poet "must divest himself of the prejudices of his age or country; he must consider right or wrong in their abstracted and invariable state; he must . . . rise to general and transcendental truths, which will always be the same. . . ." As a moralist, Johnson differentiated poetry from others kinds of writing by the way or means of instruction: "The end of writing is to instruct; the end of poetry is to instruct by pleasing." It was on such assumptions that Johnson based most of his strictures as a judicial critic, and he was rather sedulous in searching out distortions of, or deviations from, what he called general nature. But Johnson constantly appealed from the rules to a wider definition of nature or to a more sophisticated view of the audience. That is, he used classical assumptions to justify a nonclassical dramatic style. At times he went even further and took his appeal to the artistic and structural facts of the work, though perhaps never strongly or consistently. The reader may note Johnson's rule that the drama is credited (believed) "with all the credit due to a drama. It is credited, whenever it moves. . . ." In the name of art, Johnson came very close to overturning the rules of art. But only close, for the whole of that last sentence is, "It is credited, whenever it moves, as a just picture of a real original." But Johnson also said, "The delight of tragedy proceeds from our consciousness of fiction. . . ." In spite of everything he did (and others have done to him) Johnson remains one of the truly great literary critics.

JONSON, BEN. *Timber; or Discoveries.* 1641 (Syracuse). Jonson expresses the conventional humanist ideal, that poetry has a purpose, which is the full ethical development of men. Part of his definition of the art of poetry involves the notion of "expressing the life of man in fit measure, numbers and harmony," which seems to differentiate poetry by the characteristics of its physical form. On the other hand, Jonson is more interested in the fundamental artistic questions than most humanists, e.g., Sidney. In his discussion of plot, for example, he emphasizes organic wholeness, not the material events or the objects of imitation; he at least suggests that poems must be tested by their internal consistency rather than by their external correspondences. Historically Jonson is interesting as marking a stage in the development of British neoclassical taste. In practical criticism (e.g., the famous encomium on Shakespeare) he emphasizes the virtues (study, judgment, restraint, harmony of parts) and practices (imitation of other writers, careful planning, detailed revision) that neoclassic taste admired.

POPE, ALEXANDER. *Essay on Criticism.** 1711. Written, it should be remembered, when Pope was only twenty-one, his *Essay*, like Sidney's *Apologie, q.v.*, is a skillful compendium of current critical questions and dogmas. Pope started from a problem made important by neoclassic discussion of the rules of art: both the notion of rules and the general idealistic cast of neoclassic argument implied the existence of a clear and absolute standard of taste; yet common experience showed the existence of different tastes. How then are critical judgments to be validated? What qualities are necessary for the critic? Pope constructed his answers by means of the great neoclassic normative term "unerring nature," "the source, the end and test of art," which Pope used as a sanction for restraint, limit, proportion and other qualities of politesse. Generally, the *Essay* expresses the standards and validating dogmas of conservative taste. But it also includes ideas that were to be extremely powerful forces against the neoclassic system; e.g., the concept of graces or beauties beyond the reach of art, which go directly to the heart; also the concept of "lucky license." Pope kept these subordinate to his rules; later generations would use them to destroy the authority of those same rules.

RICHARDS, I. A. *Principles of Literary Criticism.** 1924 (Harcourt). "The last line is not yet sufficiently explicated," Dryden said; and an astonishing number of modern critics have seen themselves as chrestomaths, as practicing members of Arnold's "remnant" *q.v.*, or as just plain teachers who must lay bare the hard places and cunning ways of literary texts. Probably the chief reason for this transference of critic into explicator has been the early work of I. A. Richards. The academic community has not yet recovered from the shock wave of his *Practical Criticism* (1929), where he demonstrated, to everyone's dismay, that Cambridge undergraduates were not very good readers. The invention of the "bad reader" might seem contribution enough for one critic, but Richards' influence over modern criticism goes much further. He has given us the opposition between poetry and science; the notion (developed by the American New Critics) of a special, in his case emotive, use of language; the habit of treating "ambiguity" as one of the signs of poetic language; and the doctrine of "inclusive" poetry, which has contributed to—(if not created)—our present interest in both irony and complexity as (nearly) the necessary and sufficient conditions of language in its poetic state. Finally, Richards has given us a usable interpretation of Coleridge, though how complete and accurate a one may be a question.

SHELLEY, PERCY BYSSHE. *A Defense of Poetry.** 1840. This compendium of current critical notions and slogans is organized around the central romantic problem of establishing or asserting the reality of human values. Shelley used the conventional distinction between reason—quantitative, analytical—and imagination—qualitative, synthetic. What he called "poetry in a general sense" is simply "the expression of the imagination," meaning, it would seem, not just certain sorts of affective events but also the traditional signs by which men, in Shelley's view, seek to prolong or repeat such experiences. Works of art are simply conventional developments from such primitive signs and symbols. They have "a common source with all other forms of order and of beauty," which taken together constitute "poetry in a universal sense."

SIDNEY, PHILIP. *An Apologie for Poetrie.* 1595 (Cambridge). A sort of copybook collection of the arguments that literary men in the Renaissance developed to defend literature against moralistic critics, Sidney's *Apologie* may be called a large synthesis of Renaissance theory. Sidney writes as a primitive British classicist, seeming to follow Aristotle in using the notion of "imitation" as the differentia of poetry. But in Aristotle, "imitation" is a way of talking about the total organic structure that the artist achieves when he makes a poem. Sidney used the modern conception of "imitation" as "a representing, counterfeiting or figuring forth—to speak metaphorically, a speaking picture," which is an idea that goes back, somewhat loosely, to Plato, not Aristotle. Besides, Sidney's real differentia is the end (purpose) of poetry. For this he went to Horace's famous dictum about the practical intent of the poet: the end of poetry is to teach and delight. But, presumably, "teaching"—that is, the communication of practical or ethical truths—is the end of all discourse. Therefore, Sidney had to distinguish the teaching of poetry from the teaching of other forms of discourse; history and philosophy, in his case; fortunately he didn't have to cope with science. His distinction was there at hand, in the notion of "delight."

Poetry, Sidney argued, works by moving men to virtue. It can do this because the poet is not bound by the conditions of post-lapsarian nature. He can create another, miraculous nature. More important, he does not imitate "particular excellencies" of the various virtues; rather, he imitates or can create the very idea of virtue: the world of nature is "brazen, the poets only deliver a golden." Poetry, therefore, is a more effective teacher than history because it is not tied to the specific but can express the general pattern of events. Poetry is superior to philosophy because it can present general truths in more or less concrete form. Thus poetry is the best means for "this purifying of wit, this enriching of memory, enabling of judgment and enlarging of conceit, which commonly we call learning, under what name soever it come forth. . . ."

WORDSWORTH, WILLIAM. *Literary Criticism.** Generally, Wordsworth's "Preface" is regarded as a manifesto of romantic theory, but it has more polemic than theory, and Wordsworth's problem and his solution go back to neoclassic theory. His problem was to establish the "poetry" of his so-called experimental poems, which to his readers contained only peculiar, local or provincial material. Wordsworth simply asserted that his characters—or rather, their passions and behavior—represented the typical patterns of general human nature; at least, if one followed associationist psychology, they did. Even their language, he argued, was general and typical; he had made them use the dialect of those close to nature, uncorrupted by the confusion and complexity of cities. The basic argument of the "Preface" is cast in terms of the great neoclassic doctrines of decorum and propriety. The famous slogans about "spontaneous overflow of powerful feeling" and "emotion recollected in tranquillity" are important clues to Wordsworth's psychology of composition, to the value of his poems to him; and they bear important general suggestions. It was only in the section on the poet—added in 1802—that Wordsworth used the new romantic concept of "poetry in general"—"the breath and finer spirit of all knowledge . . . the impassioned expression which is in the countenance of all Science." The edition edited by Nowell C. Smith in 1905 is recommended.

WORLD LITERARY CRITICISM

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ATKINS, J. W. H. *Literary Criticism in Antiquity* (2 vols.).* 1934 (Smith). Volume I covers Greek criticism from the fragmentary dicta of pre-Aristophanic writers to the "new poetics" of the Hellenistic critics who flourished in the third and second centuries B.C. It traces the rise and the decline of the philosophical attitude toward poetry and poetics, the development of rhetorical theory, the shift toward a more pedagogical, practical and prescriptive mode of thinking about poetry and poetics. Volume II covers Greco-Roman criticism from Cicero's formulation of the classical mean between Asiatic and Attic extremes to the later sophists of the first century A.D., concluding with Philostratus of Tarsus (172–245). Atkins traces the development of the classical ideal in Cicero, Horace, Dionysius, Longinus, Quintilian; the growth and codification of stylistic theory; cultural decline as attacked by the younger Seneca and the satirists, and the critical revival centered on Tacitus and Demetrius. Treating Greek and Latin traditions as continuous rather than parallel, Atkins sustains a firmly outlined account which is yet extraordinarily rich in detail. His special virtue is the ability to focus on the important and enduring issues of the Western critical tradition, to show how they arose, how they were argued, developed and modified in classical culture. See also J. D. Denniston, *Greek Literary Criticism* (1924); John F. D'Alton, *Roman Literary Theory and Criticism* (1931); W. C. Greene, "The Greek Criticism of Poetry, a Reconsideration," in *Perspectives of Criticism*, ed. by Harry Levin (1950); Werner Jaeger, *Paideia*, tr. by G. Highet, 3 vols. (1939–44); E. E. Sikes, *The Greek View of* Poetry (1931).

BATE, WALTER JACKSON. *Criticism: The Major Texts.* 1952 (Harcourt). "The Classical Tradition" represents critics from Aristotle to Joshua Reynolds, and "The Development of Modern Criticism" discusses critics from Hazlitt to Edmund Wilson. Both sections are prefaced by introductions which are critical and speculative rather than historical. Shorter introductions, similar in type, precede each critic. The book has a thorough index and, in footnotes to introductions, excellent bibliographies. Bate intentionally focuses on critics slighted elsewhere—Hume, Goldsmith, Hazlitt, Saint-Beuve, Taine, Babbitt—or those not easily found in translation: Goethe, Schiller, the Schlegels. Substantial parts of classic texts are provided; more than usual space is given to certain post-Renaissance figures—Johnson, Hazlitt, Coleridge, Arnold, Eliot. Less balanced than other collections, such as that by Smith and Parks, *q.v.*, but more useful in periods of concentration, Bate's closely argued commentary keeps the dialectic of ideas clearly in view, sustains an intellectual level higher than that in comparable anthologies. His introductions have recently been published in a separate volume, *Prefaces to Criticism* (1959).

CLARK, BARRETT H. *European Theories of the Drama.* 1918; revised to include twelve American writers on the drama, 1947 (Crown). Clark's book contains sections, by nationality and period, on Greek and Roman criticism; Middle Ages (Donatus and Dante); Italian, French, German, Spanish and English authors from the Renaissance to the twentieth century. Renaissance and Spanish selections are very thin, but German writers from Lessing through Freytag and English critics of the nineteenth century are well represented. The chief virtues are these: (1) sections on French criticism of seventeenth, eighteenth and nineteenth centuries are generous in both size and number of selections; (2) copious extracts are included from Lessing's *Hamburg Dramaturgy;* (3) many authors rarely found in English anthologies, some especially translated by or for the editor are found here: Donatus, De la Taille, Tirso de Molina, Ogier, Chapelain, D'Aubignac, Goldoni, Beaumarchais, Diderot, Sarcey, Freytag. In many places it is a snippet anthology, often poorly documented, with too much reliance on nineteenth-century sources and ideas, a fault not corrected in the 1947 revision. Yet its virtues make it strong in useful areas and provide material not easily located in many more selective and better edited collections. See also S. H. Butcher, *Aristotle's Theory of Poetry and Fine Art* (1911, 1951); Gerald Else, *Aristotle's Poetics: The Argument*

(1957); A. W. Schlegel, *Lectures on Dramatic Art,* tr. by J. Black (1886); Henry W. Adams and Baxter L. Hathaway, eds., *Dramatic Essays of the Neoclassic Age* (1950).

ERLICH, VICTOR. *Russian Formalism, History—Doctrine.* 1955 (Humanities). Part I has nine chapters on the origins, growth and decline of the formalist movement. Beginning with the nineteenth-century scholars and critics who were its forerunners, Erlich traces the development from symbolists and futurists to the two centers of formalist literary activity—the Moscow Linguistic Circle, led by Roman Jakobson, and the Petersburg group led by Shklovski and Eichenbaum. He describes the polemics with Marxist critics, the debilitating effect of Marxism and totalitarian control of thought, and finally—in the twenties—the establishment in Czechoslovakia of the Prague Linguistic Circle. Part II introduces basic concepts and methods of the formalist approach examined with regard to such persistent theoretical issues as the differentiae of poetry; the relation of literature to life; linguistics, semantics, poetic language; prosody, style, composition; literary history and judgment. It concludes with an objective evaluation of formalist contributions to critical theory. The book offers a treatment of a seldom discussed but important critical movement rendered more valuable by its author's sophisticated understanding of theoretical issues, his familiarity with analogous developments in western European and American criticism, and above all by his judicious and enlightening comparisons of formalism with various aspects of "new criticism." Contrast Georgi Plekhanov, *Art and Society* (1936); Leo Tolstoy, *What Is Art?* and *Essays on Art,* tr. by Aylmer Maude (1930, 1938); Leon Trotsky, *Literature and Revolution* (1925).

GILBERT, A. H. *Literary Criticism: Plato to Dryden.* 1940 (American Bk.). Gilbert provides a good index and individual introductions and a fair general bibliography augmented by references preceding each author. Ample selections are drawn mainly from the criticism of the classical and Renaissance-neoclassical periods. Especially noteworthy is Gilbert's use of A. Gudeman's revised text of Aristotle's *Poetics* (1934), augmented by important textual commentary and appendices, as well as a selective bibliography. Though the medieval period is insufficiently represented, the translations from critics of the Italian Renaissance, most of them otherwise unavailable in English (Trissino, Cinthio, Minturno, Castelvetro, Mazzoni, Tasso, Guarini), make this an essential text—not only a large but a well-chosen sampling. The editor's translations are stylistically uneven.

GILBERT, KATHARINE EVERETT, and **HELMUT KUHN.** *A History of Esthetics.* 1939, 1953 (Indiana). Plato, Aristotle, Plotinus (Chapters II-IV), Medieval Esthetics (V), the Renaissance and neoclassicism (VI-VII), the eighteenth century (VIII-IX), German rationalism, classical esthetics, romanticism and idealism (X, XI, XII, XIV, XVII) and the impact of social programs and science (XIII, XVI, XVIII) are topics in this book. The 1953 edition has an added chapter on expressionism, symbolism, psychoanalysis, Gestalt and other recent developments. Written in a rather shapeless style and not notable bibliographically, it is still probably the handiest single work for the literary student wishing a look at the horizon of esthetic studies.

More exciting are Bernard Bosanquet's classic in the Hegelian idealistic idiom, *A History of Aesthetics* (1892) and Benedetto Croce's energetically biased "History of Aesthetic," Part II of his *Aesthetic as Science of Expression and General Linguistic,* tr. by Douglas Ainslee (1922). Useful anthologies are: E. F. Carritt, ed., *Philosophies of Beauty from Socrates to Robert Bridges* (1931), with key short selections from numerous authors; Susanne K. Langer, ed., *Reflections on Art* (1958), including essays by artists, critics, philosophers; Melvin Rader, ed., *A Modern Book of Esthetics* (1935, 1952), arranged in helpful categories; Eliseo Vivas and Murray Krieger, eds., *The Problems of Aesthetics* (1953); Morris Weitz, ed., *Problems in Aesthetics* (1959). Thomas Munro, *The Arts in their Interrelations* (1949), has informative historical chapters. Irving Babbitt, *The New Laocoon* (1910), contains historical data on the modern "confusion of the arts."

GILMAN, MARGARET. *The Idea of Poetry in France, from Houdar de la Motte to Baudelaire.* 1958 (Harvard). This book studies the development of poetic theory and the rise of poetry from the post-Renaissance literary nadir through the Enlightenment and romantic revolution to the origins of symbolism in Baudelaire. Chapters include the literary decline; Diderot and his less impressive contemporaries; the later classicism and the forerunners of romanticism; Lamartine, Musset and the poetry of "spontaneous emotion"; *l'art pour l'art*—Gautier, Banville, Vigny, de Lisle; poetry as dream, alchemy, suggestive magic—de Nerval; finally, the culmination of all tendencies in the closely interwoven theory and practice of Baudelaire. The volume has excellent organization, at once chronological and thematic; the chapters on Diderot and Baudelaire are especially fine. The central theme is the shift from an essentially didactic to an autotelic theory of poetry; from emphasis on imitation to the triumph of later romantic theory with its focus on visionary perception and correspondences; from a theory which treats poetic language as embellished statement to the belief that imagery is creative, suggestion substantive. See further the same author's *Baudelaire the Critic* (1943) and Irving Babbitt's, *Rousseau and Romanticism* (1919), *q.v.*

ROBERTS, W. RHYS. *Greek Rhetoric and Literary Criticism.* 1928. Less a detailed work of scholarship than the distillation of a lifetime of thought and research, this book has chapters on Plato and Aristophanes; Aristotle's *Rhetoric* and its relation to earlier, contemporary, and later Greek rhetorical theory, including Isocrates and Demetrius; Dionysius of Halicarnassus; the critical and rhetorical activity of Hellenistic sophists around the beginning of the Christian era; "Longinus"; and a summary chapter on the influences of Greek rhetorical theory. Focus is on the dialectic between Plato's rhetorical idealism and Aristotle's more pragmatic theory. Roberts explores the later development of the theory of separate styles, traces the rise of literary criticism and judgment influenced by the continuing appreciation of the classical Greek writers.

His study may be augmented by C. S. Baldwin's *Ancient Rhetoric and Poetic* (1924) and *Medieval Rhetoric and Poetic* (1928), books which work close to individual texts, providing a large number of summaries. See also S. F. Bonner, *Roman Declamation* (1949); D. L. Clarke, *Rhetoric in Greco-Roman Education* (1957), with special reference to problems of modern pedagogy; M. L. Clarke, *Rhetoric at Rome, A Historical Survey* (1953); H. I. Marrou, *A History of Education in Antiquity*, tr. by George Lamb (1956); W. Rhys Robert, ed., *Longinus on the Sublime* (1907).

SAINTSBURY, GEORGE E. B. *A History of Criticism and Literary Taste in Europe.* 4th ed., 1949 (Humanities). Volume I covers Greek, Byzantine, Latin and medieval criticism through the fifteenth century. Special attention is given to Aristotle, Longinus, Quintilian and Dante. Volume II goes from the Renaissance to the end of the eighteenth century—from Erasmus and the humanist movement through the rise and development of neoclassicism to the beginnings of German criticism. Volume III discusses the nineteenth century, including its origins in the declining neoclassicism and romantic reactions of the previous age. Published during the first four years of this century, Saintsbury's *History* remains unsurpassed in range and detail of coverage. Certain sections, notably the chapters on medieval criticism, have worn extremely well. As a general introduction to the *work done*, author by author, treatise by treatise, this history is of great value and may prepare the reader for more penetrating or specialized histories such as those by Atkins, Spingarn, Wellek, Wimsatt and Brooks (all *q.v.*). It combines great learning with a spirited style in the bellelettristic tradition. Its style reflects its author's own approach to his subject as a "history of the reasoned exercise of literary taste," in which evaluation is the critic's chief task. Improvements in critical methods and clearer distinctions between the various fields of literary scholarship have outmoded many of Saintsbury's judgments but have not impaired his conscientious documentation of critical opinions.

SHIPLEY, JOSEPH T., ed. *Dictionary of World Literature, Criticism-Forms-Technique.** 1943, 1953 (Littlefield). About 260 contributors survey criticism in western European countries, the United States, the Orient, eastern Europe and South America. Unevenly executed, but on the whole highly useful, the compilation is perhaps the only one of its kind in any language. In addition to many careful and informative longer historical articles, it includes a number of originally argued essays. Among articles relating especially to the history of world criticism are these: Classicism, Comparative Literature, Decadence, Sublime (all by R. Poggioli), French Criticism (by several hands), Italian Criticism (G. A. Borgese and K. McKenzie), Renaissance (R. A. Hall), Secentismo (A. H. Legrasso), Soviet Criticism (A. Kaun). J. C. La Drière is the author of a notable series of articles on theoretical topics: Classification, Correctness, Expression, Fitness, Form, Philology, Poetry and Prose, Prosody and related articles, Rule, Scientific Method. Others are Nature, Imitation (H. S. Wilson), Value and Criticism, Art and Life (E. Vivas), Tradition (Cleanth Brooks). It has a good article on American Criticism by H. H. Clark and Allen Tate, and one on English Criticism, with a brilliant section on the neoclassical by R. S. Crane. See the review of this *Dictionary* by René Wellek, *Philological Quarterly,* XXIII (April, 1944), 186–89.

SMITH, J. H., and **E. W. PARKS.** *The Great Critics.* 1951 (Norton). With fair bibliography and index, here are major texts of literary critics from Plato and Aristotle to I. A. Richards and John Crowe Ransom. Thirty critics are represented, half of them British or American; individual introductions are valuable for bibliography and for opinions of later critics on the writers represented. Selections include seventeen complete essays. A large supplement adds short, well-selected excerpts from thirty-nine additional critics, concentrated chiefly in the eighteenth and nineteenth centuries. Among them are Aquinas, Boccaccio, Corneille, Addison, Fielding, Schiller, Goethe, Peacock, Ruskin, Conrad. The supplement would have profited from more complete and consistent annotation.

The anthology is extremely well balanced, with one possible exception: critics of Italian Renaissance and German romantic periods are insufficiently represented in bulk, though this is partly remedied by supplemental excerpts. See also George E. B. Saintsbury, *Loci Critici* (1903), and Mark Schorer, *et al.*, eds., *Criticism, the Foundations of Modern Literary Judgment* (1948).

SPINGARN, JOEL E. *A History of Literary Criticism in the Renaissance.* 1899 (Columbia). Sections on Italian, French and English criticism, an index, a bibliography now in need of supplementation, appendices with a useful chronological table of chief critical treatises of the sixteenth century and Salviati's previously unpublished account of commentators on Aristotle's *Poetics* up to 1568 make up Spingarn's book. No mere summary of opinions, this volume is a rich, yet strictly ordered presentation of the themes and problems which concerned the philosophical, critical and literary minds of the Renaissance. It examines the character and development of criticism in each national culture, the general theory of poetry and special theories of drama and epic. It traces the influence of (1) medieval allegorical theory and Horatian dicta on the moral justification of poetry; (2) Aristotle's *Poetics* on the revival of "classical" mimetic theory; (3) neoplatonic idealism on "romantic" or creative theories of imagination; (4) "Cartesian" rationalism on the critical thought generated by the rediscovery of Aristotle's treatise.

Economic, lucid, erudite, it is an excellent introduction to more specialized studies such as Robert J. Clements, *Critical Theory and Practice of the Pleiade* (1942); Vernon Hall, Jr., *Renaissance Literary Criticism* (1945), useful for sociological emphasis; Marvin T. Herrick, *The Fusion of Horatian and Aristotelian Literary Criticism, 1531–1555* (1946) and *Comic Theory in the Sixteenth Century* (1950); Walter J. Ong, S.J., *Ramus, Method, and the Decay of Dialogue* (1958) (Ch. XII, "Ramist Rhetoric"); Bernard Weinberg, Introduction to his *Critical Prefaces of the French Renaissance* (1950). For a wider but less systematic and penetrating survey, see Charles S. Baldwin, *Renaissance Literary Theory and Practice* (1939).

WELLEK, RENÉ. *A History of Modern Criticism.* 1955 (Yale). Vol. I, *The Later Eighteenth Century, Neoclassicism to Kant and Schiller,* includes chapters on Voltaire, Diderot, Johnson, Lessing, Herder, Goethe, as well as discussions of other French, German and English critics, and a chapter on Italian neoclassicism. Vol. II, *The Romantic Age,* moves from the Schlegels through the early German romantics, the English, French and Italian critics, to the later German romanticism and "romantic" philosophers ending with Hegel. Wellek provides an exceptional bibliography, wide-ranging yet selective and critical, divided into section-preceding notes to each chapter; separate indices for names and topics; and a very useful chronological table of works written during periods under discussion. Distinctive features are: (1) Though the history of criticism is treated as a branch of history of ideas, the criteria and principles of selection are explicitly derived from the methodology proposed in the author's *Theory of Literature, q.v.,* (2) A clearly defined yet "objective" view of critical tradition traces elements of modern thought from earlier complexes, showing that modern and especially "new" criticism was by no means generated *ex nihilo.* (3) The author's erudition and his command of different national literatures allow a comprehensive survey in which national traits are distinguished from influences cutting across boundaries. (4) Freedom of method allows for greater concentration on, fuller justice to, individual figures—their intentions, assumptions, context, background and influence on other critics.

WELLEK, RENÉ, and **AUSTIN WARREN.** *Theory of Literature.** 1949 (Harcourt). A comprehensive attempt to re-evaluate the nature and study of literature in the light of changes made by recent contributions to theory, criticism and scholarship, the volume is divided into five sections: (1) Problems of approach in critical speculation and method—specifically, the problem of defining literature and following the consequences entailed by the definition; (2) A short discussion of scholarly method and the preliminary operations essential to literary study; (3) The relation of literature to other human activities and of literary studies to other disciplines; (4) The study of the work of art itself—detailed chapters on prosody, style, tropes (image, metaphor, symbol, myth), narrative modes, genres, and two more general chapters on evaluation and literary history; (5) A persuasive argument for revising the idea and practice of graduate study in literature; suggestions deal with curriculum and the professional responsibilities of the individual teacher or scholar.

WIMSATT, WILLIAM K., JR., and CLEANTH BROOKS. *Literary Criticism, A Short History.* 1957 (Knopf). While the book deals much with English and modern American criticism, Chapters 1–7 are a sustained account of Greek and Roman classicism. Chapter 8 surveys "Medieval Themes," and Chapter 9 is largely devoted to the sixteenth-century Italians. Chapter 17 deals entirely with "German [romantic] Ideas." Chapter 23 is a rounded essay on Croce. Parts of other chapters touch on main episodes and figures in modern French, German and Russian criticism: e.g., Ramus, Corneille, Boileau, Lessing, Hugo, Baudelaire, Sainte-Beuve, Tolstoi (realism, social significance, art for art's sake), Hegel and Nietzsche on tragedy, Freud and Jung. The Epilogue, Chapter 32, is a streamlined resumé of this already streamlined 755-page account of the European theoretical tradition. Not so encyclopedic or so miscellaneous as Saintsbury or so minutely informative within given areas as either Atkins, *Literary Criticism in Antiquity, q.v.*, or Wellek, *Modern Criticism, q.v.*, this work is distinctive for its continuous argumentative engagement with its critical materials, a persistently evaluative effort which gives the narrative cohesion and emphasis. Numerous bibliographical footnotes are provided and an adequate but not elaborate index.

AMERICAN LITERARY HISTORY

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BROOKS, VAN WYCK. *Makers and Finders: A History of the Writer in America, 1880–1915.* (Vol. 2*) (Dutton). This five-volume survey of America's literary culture comprises *The World of Washington Irving* (1944); *The Flowering of New England* (1937), *q.v.*, under "American Literary Criticism; *The Times of Melville and Whitman* (1947); *New England: Indian Summer* (1940); and *The Confident Years* (1952). Unique among literary histories in their popular success *(The Flowering of New England* was a best seller for over a year), the qualities leading to widespread acceptance lead also to Brooks's defects: an indiscriminate use of miscellaneous data to create impressionistic, even sentimentalized, pictures; an oversimplified biographical approach to his subject; and, perhaps most crucial, a failure to distinguish between major and minor writers. Indeed, Brooks seems happiest when dealing with the latter. The scholar will be annoyed by the unacknowledged quotations and undocumented paraphrases; the innocent general reader will get a broad but thin survey presented in graceful prose.

COWIE, ALEXANDER. *The Rise of the American Novel.* 1948 (American Bk.). Judicious and informative, if rather academic, this account of the American novel to the twentieth century concludes with a broad-gauge summary of developments from 1890 to 1940. Writing a "history of American novelists" rather than of movements or schools, Cowie devotes individual chapters (there are seventeen altogether) to Cooper, Hawthorne, Melville, Twain, Howells and James—"the peaks of accomplishment"; minor writers—"the foothills"—are grouped by chronology, genre or subject. The evolutionary metaphor of the title is not completely developed; furthermore, although literary rather than historical or socio-political yardsticks are avowed to have been used, criticism of particular novels tends to be reduced to summary and generalization. Its compendiousness makes it useful, however, and its eclectic approach puts it in sharp contrast to the dogmatism of Fiedler, *q.v.*

FIEDLER, LESLIE. *Love and Death in the American Novel.* 1960 (Criterion). Deriving from (and enlarging upon) D. H. Lawrence's brief *Studies in Classic American Literature,* Fiedler develops an elaborate and radical reinterpretation of the "duplicity and outrageousness" which characterize the American novel, especially in respect to its sexual attitudes. Not an objective historical survey but an ingenious polemic, it assumes familiarity on the reader's part; in fact, it assumes the overfamiliarity which promotes complacency, an attitude which this book aims to shatter. Fiedler's reading of the American novel mainly in anthropological and depth psychological terms takes him back to "prototypes" in Richardson and Scott and into such contemporary cultural phenomena as comic books and TV westerns; at the same time, his selective procedure results in his neglecting James and Howells. Frequently exasperating in its assumptions, overingenious in its handling of details, and needlessly aggressive and repetitive, it is, however, stimulating, especially when Fiedler is at his blandest and most outrageous. The style has both strength and wit.

HOWARD, LEON. *Literature and the American Tradition.* 1960 (Doubleday). The tradition referred to in the title is not defined explicitly until the final paragraphs of this tightly written but thoroughgoing survey. In the process of definition, Howard studies the characteristic "intangible patterns of tacit belief and ways of thinking," as well as the various intellectual contexts and forms which have shaped literary expression from John Smith to Faulkner. More deeply committed to the history of ideas than to depth psychology, the work is especially notable for its lucid exposition of fairly knotty topics—such as Puritan politico-religious thought and eighteenth-century epistemology—without an understanding of which the literature produced in these periods is incompletely grasped. The book had its origin in the author's attempt to explain our literature to students abroad; he finally sees a belief in the creative power of the human spirit as the subsurface, "intangible national quality" prevailing through various times and forms.

KAZIN, ALFRED. *On Native Grounds.** 1942; abridged ed., 1955 (Harcourt). A strong-minded and aggressively written critical revaluation of American prose literature from the 1890's relates the emergence of "modernism" to the social and moral changes that have transformed America since the late nineteenth century. Realism is interpreted as the consequence of American writers' peculiar ambivalence toward their subject: a loving discovery of its details and a revulsion against its values and spirit. Written from the point of view of a nondoctrinaire liberal—one also concerned with the moral bases of literature—the book combines a vigorous style with sound scholarship. Kazin's commitments are clear, although some individual judgments (e.g., on Faulkner or Henry Miller) are erratic. A 1955 "Postscript" written for the abridged edition attempts to bring the history up to date from the 1940's, terminal point in the original, but seems curiously unattached.

LEWIS, R. W. B. *The American Adam.** 1955 (Chicago). The myth of de Crèvecoeur's "new man, the American" as Adamite hero—ancestorless, historyless, self-reliant, alone, innocent, and doomed to fall—in Lewis' view best explains our intellectual and literary history. Subtitled "Innocence, Tragedy, and Tradition in the Nineteenth Century," the book traces the fable of the representative of the bright new world, as dealt with optimistically, nostalgically, or ironically by the classic writers of that time, as well as by the theologians and historians. Despite its dangers, the Adamite ideal is still viable, says Lewis; a resumption of debate over its central themes would be meaningful today in redeeming recent literature from its "sterile awareness of evil unmitigated by a sense of loss." Lewis provides penetrating interpretations of such works as *Walden, Leaves of Grass, The Marble Faun, Billy Budd,* etc., and finds contemporary restatements of the theme in Faulkner, Salinger, Bellow and others. It is a very persuasive—and probably oversimplified—interpretation of our literary past.

O'CONNOR, WILLIAM VAN, and **FREDERICK J. HOFFMAN,** eds. *Twentieth Century Literature in America.* (Vols. on poetry, novel and short story*) 1951, 1952 (Regnery). This six-volume series, attempting a study of literature since 1900, consists of the following individual titles: *Fifty Years of American Drama,* by Alan S. Downer; *The Modern Novel in America,* by Frederick J. Hoffman; *Achievement in American Poetry,* by Louise Bogan; *The Short Story in America,* by Ray B. West, Jr.; *An Age of Criticism,* by William Van O'Connor; and *American Non-Fiction*, by May Brodbeck, James Gray and Walter Metzger. Each volume has a bibliography. The approach concentrates on the specific literary values of each genre and on the work of individual writers, but as a result the historical context (1900–50) is skimped. The entire series is not as successful as the idea behind it, partly because of the apparent insistence on brevity (for example, Bogan's book is little more than a longish essay; even with an inexplicable fifty-poem "anthology," the book runs only to 145 pages), and partly because the individual works vary in degree of thoroughness. Each is most useful, however, as a generalized introduction to at least the major names and titles.

PARRINGTON, VERNON L. *Main Currents in American Thought.** 1927–30 (Harcourt). A classic study for both its primacy and its influence, this three-volume work was left incomplete at Parrington's death. He wrote *The Colonial Mind, 1620–1800*, and *The Romantic Revolution in America, 1800–1860;* the concluding volume, *The Beginnings of Critical Realism in America, 1860–1920*, is a posthumous pastiche of syllabus outlines, lecture notes and other fragments. Despite its unfinished state, the book is not inconclusive. Parrington is a vigorous polemicist, his thesis being the development and triumph of the liberal Jeffersonian ideal. Less interested in literature than in sociology and intellectual history (his title is significant), he uses literary works primarily to document the struggles between contending ideas and forces. Consequently, his history tends to overrate minor writers and even nonliterary figures who are significant as documentation for his argument, while notoriously dismissing others (Poe and James, for example) as being "outside of the main current." Nevertheless, it remains a lively and readable, if one-sided, interpretation of the rise of the "democratic ideal."

QUINN, ARTHUR H., and others, eds. *The Literature of the American People*. 1951 (Appleton). A scholarly but uneven 984-page survey written by four eminent authorities and documented to the teeth has sections on "The Colonial and Revolutionary Period," by Kenneth B. Murdock; "The Establishment of National Literature," by Arthur H. Quinn; "The Later Nineteenth Century," by Clarence Gohdes; and "The Twentieth Century," by George F. Whicher. The work reflects the impact of American civilization courses upon the study of American literature; attention is paid to developments in magazine publishing, the theater, the related arts. As might be expected, emphasis and style differ from section to section: Murdock's businesslike neutrality of tone contrasts with Whicher's occasional dry witticisms. The book's chief weakness is its curious disproportioning. The second section is almost twice as long as any other; furthermore, within this section, Melville is allotted four pages, or as much as Bayard Taylor, and Longfellow gets twenty-three. (Melville is called an "exotic" writer "generally unaffected by the main currents of his time"—surely an odd judgment for 1951.) The massiveness of the entire volume makes it useful for studying minor writers.

SPILLER, ROBERT E. *The Cycle of American Literature.** 1955 (Macmillan). An outgrowth of Spiller's editorial work on the *LHUS (Literary History of the United States, q.v.),* this is a concise but by no means superficial review of the development of American letters. Spiller sees this development as a pattern consisting of two major cycles which constitute an organic whole, "organic" being his key word throughout. An organic view of history involves tracing the beginning, life cycle and end of a particular organism. The first cycle, that of literary romanticism, occurred as "the literary expression of the Atlantic-seaboard Republic," and came to an end about 1870. After the decline of the romantic impulse, the second cultural cycle (itself ending at mid-twentieth century) is the East vs. West, idealist vs. realist conflict, leading to the dominance of realism and allied to the concept of a continental nation. In 1955, Spiller saw the restless confusion of young writers presaging the birth of a new cycle of achievement. Even if one rejects the cyclical theory as being too pat, the book contains excellent brief critical evaluations of major writers since Jonathan Edwards.

SPILLER, ROBERT E., and others, eds. *Literary History of the United States*. 1948; rev. ed., 1953 (Macmillan). Almost *the* official history of American literature for the middle of the twentieth century, *LHUS* first appeared in three volumes, Volume III being a valuable, comprehensive bibliography. In 1953, the first two volumes were reprinted, together with a new chapter, "Postscript at Mid-Century," and a short, twenty-three-page bibliography, in a one-volume edition (1,452 pages). Edited by seven distinguished scholars and numbering fifty-five writers as contributors, it has been criticized as lacking a "comprehensive view," for unnecessary cheerfulness, and for factitious editorial transitions. Despite its flaws, some of which are the inevitable results of a large "groupthink" project, *LHUS* is the most useful and most detailed study available to both general readers and beginning students, for its excellent bibliography, its factual accuracy, and the high quality of its individual essay-chapters.

BRITISH LITERARY HISTORY

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ANDERSON, GEORGE K. *The Literature of the Anglo-Saxons.* 1949. Here is a readable, scholarly and up-to-date treatment of our language in the period (brought to an end gradually after 1066 A.D.) when the Anglo-Saxons and those associated with them spoke and wrote a language virtually untouched by French influence—-Old English, or, as it is less frequently called after the two Germanic tribes most prominent in its development, Anglo-Saxon. Professor Anderson thoroughly explores all aspects of Old English with the exception of the prosody of versifying techniques, which he touches on only briefly. The epic tradition, King Alfred's work, Aelfric and Wulfstan, homiletic prose and miscellaneous writing, as well as Anglo-Latin literature—highly important in a day when formal rhetorical training was normally entirely in Latin—are handled fully. The relationship of the literature to Chrisianity is treated with competence and in the requisite depth, for it is chiefly during the Anglo-Saxon period that Christianity penetrated and transformed the old pagan institutions and art forms. Maps and a good index make this learned book easy to consult. .

BAUGH, ALBERT C., ed. *Literary History of England.* 1949 (Appleton). Still the most useful one-volume work of its kind —a large volume, 1,673 pages, fully indexed, presenting material from Old English times to 1939 in five periods, each handled by a separate specialist: Kemp Malone, Albert C. Baugh, Tucker Brooke, George Sherburn and Samuel C. Chew. The balance between historical information and literary discussion is fairly uniform throughout the work, although some sections manifest more acumen than others. One of the great values of the work is its footnotes, for these provide rich bibliographical information. They ordinarily tell, for example, whether an author's works are available in a complete edition (as of 1949) and list key works treating periods and authors.

This book represents a useful mean between more massive reference works such as the *Cambridge History of English Literature* (15 volumes, 1933; first published 1907–17) and B. I. Evans' concise, but necessarily spare, paperback, *A Short History of English Literature* (1944; 235 pages). To bring the present volume more completely up to date and to enlarge its perspectives, especially concerning literature and mass communications, a good book to consult would be *Contemporary Literary Scholarship: A Critical Review*, edited by Lewis Leary (1958).

BOAS, RALPH PHILIP, and **BARBARA M. HAHN.** *Social Backgrounds of English Literature*. 1927; originally published 1923. This book makes explicitly available the knowledge of literary backgrounds which other works commonly take for granted—ill advisedly, often enough, in the case of American readers. Explanations here cover a wide range. The authors treat first geography and climate, then take up by periods social institutions and a variety of activities ranging from wartime existence to peacetime living and from medicine and astrology to commerce and internal politics, all with a view to illuminating literature. Pictorial illustrations are abundant and helpful, including halftone reproductions of scenes, buildings and period paintings, line drawings of costumes, architectural designs, cabinet work, and household objects. Outlines of English literature in an appendix facilitate keying-in social events with literary productions. If it were brought up to date, this book would be of even greater worth.

BUCKLEY, JEROME HAMILTON. *The Victorian Temper: A Study in Literary Culture*. 1951. Victorian letters are here examined in terms of the "moral esthetic" which threads through the life and thought of the period. The focus on literature in terms of this key Victorian theme is sharpened by incidental attention to related developments in painting and the plastic arts. Well-selected illustrations include such things as a fascinating Victorian sideboard, a curvaceous centerpiece designed by Prince Albert himself, and a Rossetti sketch of Tennyson reading his poem "Maud" which contrasts markedly with one of the better known Rossetti portrait heads also reproduced here (identified as Mrs. William Morris, but looking rather like all the Rossetti females). The complexity of Victorian literature is well documented: antiromanticism coexists with massive romantic commitments, commercial exploitation with sincere social “uplift,” fear of art with worship of art.

BUSH, DOUGLAS. *Mythology and the Renaissance Tradition in English Poetry.* 1957; originally published 1932 (Pageant). This book follows “some threads through the rich web of the classical tradition in English poetry of the sixteenth and seventeenth century,” and, along the way, picks up quite a few loose threads of medieval classicism. Classical mythology has been present in English literature from near its beginnings—perhaps even in *Beowulf*—down to modern writers who rely on Freud and thereby on classical mythology built into a scientific psychological terminology (Oedipus complex, narcissism). The age which Bush treats with his refreshingly puckish learning is the age when the concentration of classical mythology in English literature is at its peak. Know the classicism of this age, and that of others will be relatively easy. The Appendix is interesting, too. It lists and describes a large number of mythological poems, some famous, others understandably neglected but intriguing to know of. In connection with this work it might be helpful to look at Ben Jonson, *Timber: Or Discoveries Made upon Men and Matter, as These Have Flowed Out of His Daily Reading* (1641), *q.v.* In *Timber* one does not read about literary history but rather views it in the making as the great dramatist and poet raids Homer, Vergil, Cicero, Seneca, and others not only for mythology but also for bits of wisdom, for phrases, for fascinating, profound or witty observations, and for much more.

CHAMBERS, RAYMOND WILSON. *On the Continuity of English Prose from Alfred to More and His School.* 1932, 1950 (Oxford). This classic scholarly monograph, although its conclusions may be slightly qualified by later work, remains a landmark in English literary history. Old English literature had been the most highly developed vernacular literature in northern Europe, but with the Norman Conquest in 1066 A.D., it entered upon a difficult and, until the present work, a poorly understood period. The conquerors of the British Isles spoke French, which became the court language and, with Latin, one of the two official languages. What happened to Old English prose when the Norman French took over? Chambers shows how it survived not merely as a peasant dialect or in isolated chroniclers but chiefly and uninterruptedly in a strong, full current of popular sermons and of other popular religious and devotional literature written with conscious skill all through the period when Old English was assimilating the French vocabulary and divesting itself of its original full inflections to modulate into Middle English. The sixteenth-century English translators of the Bible did not have to establish a literary tradition for their needs but only to develop what was already existing.

DAICHES, DAVID. *The Present Age in British Literature.* 1958 (Indiana). The "present age" means here roughly from 1920 to 1950. The first half of this book discusses the literature while the second half presents a profusely annotated bibliography on individual authors in which the reader finds a list of each author's publications and of studies concerned with him together with a brief evaluation of his work. Not all of Daiches' allegations will go uncontested. Many scholars will not be able to live happily at all with a statement such as, "The most significant scholarly movement among men of letters in the modern period has been the growth of scientific bibliography." But they will nevertheless value Daiches' own bibliography here—which he hastens to explain is too up to the minute to be scientific. This book can be supplemented by G. S. Fraser, *The Modern Writer and His World* (1953), which perceptively discusses the larger cultural issues facing contemporary writers, focusing less than the present volume does on the case history of individuals.

HARRISON, GEORGE BAGSHAWE. *The Elizabethan Journals: Being a Record of Those Things Most Talked of During the Years 1591–1603.* 1928, 1938 (Michigan). This is not a formal account of English literary history, but an exhibit of the stuff of which literature was being made, and of the talk in which it was cradled during one of the fertile periods in English writing. Harrison has ransacked chronicles, diaries, book catalogues, and all sorts of other sources, compiling his findings in the form of a day-by-day journal which reports significant literary and public events, popular impressions, or sheer floating gossip in England during this great age of the theater, lyric poetry and literary prose. This factual, chatty and fascinating compilation ranges outside literature and yet remains always preoccupied with literature. It opens insights into English literary history of a sort hard to come by in discursive analyses.

HOWELL, WILBER SAMUEL. *Logic and Rhetoric in England, 1500–1700.* 1956 (Princeton). One of the major achievements of recent literary scholarship, particularly in the United States, has been its reconstruction of the educational background of the great writers of the sixteenth and seventeenth centuries. Familiarity with educational practice aids greatly in our understanding of literary performance, for methods of learning from the past often appear incredible to the twentieth-century mind. Shakespeare, for example, like other schoolboys of his time and much later, studied no English grammar or literature in school, but only Latin and Greek, both taught—in principle, at least—in Latin.

This volume explains the rhetoric and logic which, combined with grammar, formed the literary styles of the period. Among other works to be consulted in connection with the present one are William G. Crane, *Wit and Rhetoric in the Renaissance* (1937); T. W. Baldwin, *William Shakespere's Small Latine and Lesse Greeke*, 2 vols. (1944); Sister Miriam Joseph, C.S.C., *Shakespeare's Use of the Arts of Language* (1949; first published 1947); Rosemond Tuve, *Elizabethan and Metaphysical Imagery* (1947); Walter J. Ong, *Ramus, Method, and the Decay of Dialogue* (1958).

KERMODE, FRANK. *Romantic Image.* 1957. In one sense this is a work on literary criticism, but it is at least equally one on literary history. Focused on the present, it traces back to the age of romanticism the roots of much contemporary writing, including even poetry which in certain quite valid ways presents itself as antiromantic. Working with themes such as the dancer, the tree, the artist in isolation, or "the image," rather than with literary movements alone, Kermode brings to literary history a suppleness and discernment which more massive and comprehensive works often lack.

LEAVIS, F. R. *Revaluation: Tradition and Development in English Poetry.* 1936. This book is a controversial work, but, whether one agrees with it or not, an important one in literary history. English literature had been introduced into the higher academic curriculum for the first time in the late nineteenth century, and at this point English literary history as a large-scale activity was born. Those who taught English had generally had their formal training in the fields of Latin and Greek, from which they had emigrated to the new academic ground. Early literary historians tended to give their attention and their highest marks to works which fitted either the romantic tradition of the English literary milieu in which they lived, or to works more or less of a piece with the Latin and Greek literature studied in the classroom, where the epic, for example, focused attention on Milton and Spenser.

Giving strong impetus to a trend already vaguely under way by 1920, Leavis in this work breaks cleanly with the earlier interpretations, seeking to present the English tradition from Carew and Cowley through Shelley and Keats in terms of a native "line of wit." Milton and Shelley (but not Keats) are reduced in importance, the "metaphysicals" and Pope raised. But it is not accurate to describe as antiromantic this complex and sensitive, sometimes touchy, book.

LEWIS, CLIVE STAPLES. *The Allegory of Love: A Study in Medieval Tradition.** 1936, 1948 (Oxford). The courtly-love tradition is one of the chief phenomena differentiating Western literature and culture from non-Westernized literature and culture. It connects at one pole with Catholic devotion to Mary, the Virgin Mother of the Gospels, and at the other, debased, pole with the romances of the pulp magazines and of Hollywood. This courtly-love tradition is highly charged with allegory, which is a major literary phenomenon in its own right. Here Professor Lewis treats some cardinal developments in both these traditions from the thirteenth-century *Romance of the Rose* to sixteenth-century Edmund Spenser.

NICOLSON, MARJORIE HOPE. *Newton Demands the Muse: Newton's Opticks and Eighteenth Century Poets.* 1946. One of the most productive and fascinating areas of literary history is that concerned with literature and science. Of late we have become aware that interactions between these two fields are intense. Not only does literature reflect scientific interests, but the realignment of interest which eventually results in new scientific discovery can even at times be detected (in retrospect at least) in literary works written before the scientific discoveries were made. Man's world view has a curious, if often obscure, uniformity. Nowhere did science and literature interact more intensely than in the eighteenth century, when "modern science" was maturing. The present work examines aspects of this interaction. It also introduces the reader to larger vistas revealing relationships between literature and the general history of ideas, which includes not only science but also philosophy, history, theology, and indeed all human knowledge.

A complementary study, relating currents of eighteenth-century moral ideas to literature, is the Introduction by Maynard Mack to his edition of Alexander Pope's poem, *An Essay on Man* (1733–34), Vol. III/i in *The Poems of Alexander Pope* (Yale University Press). Basil Willey, *The Eighteenth Century Background* (1940) treats of the idea of nature in the thought of the period but with less attention to literary works.

POUND, EZRA. *A B C of Reading.** 1934, 1951 (New Directions). This is not a formal history of English literature. It is in fact a kind of antihistory, demanded by the formal history as antiprotons are demanded by protons. Pound here presents and discusses works or excerpts which he considers high spots or significant moments in English literature. Although he takes up each selection with a keen and living sense of history, he absolutely refuses to provide a formal historical organization for his operation. This kind of antihistory is needed, for it reminds us that no written history is entirely a good thing—it is only partly good. Like all history, literary history is selective, whereas the reality it treats is not selective but a dense whole. The repose which printed literary history necessarily exhibits is strictly artificial. Although it gives us truth about literary reality, literary history fails—and fails by its very nature—to give us all the truth. Pound fails to give us all the truth, too. But he adds awareness of truth elsewhere missed.

TILLYARD, E. M. W. *The Elizabethan World Picture.** 1943, 1950 (Macmillan). This is a relatively informal, but skillful and brief reconstruction of the central themes which thread their way through the literature of the period from 1580 to 1605. Many of the themes are inherited from the Middle Ages—concepts of order, sin, the chain of being, correspondences (not unlike those now exploited in depth psychology), the cosmic dance. Tillyard makes it clear that the great themes of the great writers are the common property of the third-rate writers of the age as well. He is less successful in suggesting what the great writers do that the third-raters fail to do.

WORLD LITERARY HISTORY

W. F. Jacob

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BUCK, PHILO M., JR. *The Golden Thread.* 1931. (Macmillan). The author's thesis is that "a common humanist tradition runs like a golden thread through the masterpieces of world literature. [He] traces this unbroken chain binding the inner spirit of all ages from Homer to Goethe." But some critics reject the thesis: "The conception of one guiding tradition, one type of good life, one golden thread of literature is a beguiling El Dorado of the mind, a lingering dream of discarded teleologies." So perhaps one should read the book to decide the matter for himself, or, better, to enjoy the discussions of literary masterpieces without attempting to determine whether or not the works are bound one to the other by a golden thread.

The book is excellently written, and the reader sees great writings through the eyes of a sensitive and understanding critic. Only a few minor writers are mentioned and not a large number of major ones. The interpretations and evaluations are sound and discriminating. The bibliography lists literary works and background studies. The index is relatively short but helpful.

FORD, FORD MADOX. *The March of Literature.* 1938. Here Ford traces "the evolution from the past of the literature of our own day," using literature in the sense of "creative, imaginative or poetic work."

The subtitle, "From Confucius' Day to Our Own," indicates the scope of the treatment. A general historical approach covers English and American material. Numerous writers are discussed, many of the relatively minor ones. Tables of nineteenth- and twentieth-century authors appear at the end of the text; other tables are incorporated in the text itself. Though the author's personality is constantly present, the style is attractive.

No bibliography is included, but the index is most useful as it is the best way to find a particular reference quickly: no table of contents is given, and chapters are only numbered. There are page titles on odd-numbered pages.

GAYLEY, CHARLES MILLS. *The Classic Myths in English Literature and in Art.* 1939 (Ginn). Some handbook of mythology is indispensable to anyone working in literature, especially in world literature, and this book is still a very useful one. It deals primarily with Greek and Roman mythology, but there are chapters on the myths of the Norse gods, Norse and Old German heroes, and the Ring of the Nibelungs. Profusely illustrated, it is completely readable and lends itself to quick reference.

The commentary (at the back) contains further explanation and interpretation of the myths in question, as well as additional poems or verses in English literature illustrating the myths, and references to representations in sculpture and painting. The index of mythological subjects is thorough, and there is also an index of modern authors and artists, which lists the work referred to.

GUÉRARD, ALBERT. *Preface to World Literature.* 1940. This book is deliberately provocative and intended to stimulate discussion, not to present a mass of facts about world literature. "Each chapter presents some essential problem in World Literature; but elucidation frequently consists in dispelling false simplicity," as the author believes it "vain to hope for absolute rules, laws, principles or dogmas in literature." He thinks that all literature is world literature.

No historical development of the facts of world literature is presented, but writers and works are introduced when relevant to the problem under discussion. The style is charming and informal, witty and graceful. Though the book is intended for the student and the average adult reader, the specialist should find the discussions challenging. The bibliography is partially annotated. The index of names and titles is helpful.

HORNSTEIN, LILLIAN, and others. *The Reader's Companion to World Literature.** 1956 (Holt). This extremely useful ready-reference handbook of world literature is compiled by teaching scholars and intended for the general reader and the student. All items are arranged in a single alphabetical listing, but numerous cross-references facilitate thorough study of the matter at hand. The book treats authors, works, literary types and terms, mythological figures, and literary periods and movements. Though generally limited to major writers and works, it includes many minor ones. Treatment of important units often runs several pages. English and American literatures are represented. There are no plot outlines as such, but the critical evaluation of a work will often include a summary of its plot. No bibliographies are given. The book reflects the teaching experience of the compilers and the contributions of modern scholarship, but the style is informal and nonacademic.

LAIRD, CHARLTON, ed. *The World Through Literature.* 1951 (Appleton). "Specialists in thirteen great literatures were asked to write the most penetrating statements they could about the fields of their special study." Thus, this is a collection of essays, each dealing with its own literature. Though it was attempted "to restrict observations to statements which are documentable or are widely accepted among the critics of the literature," the essays are substantially subjective, hence, often stimulating, and at times provocative.

Smaller literatures are not treated, nor, for reasons explained in the introduction, is there a chapter on writings in English. A bibliography, sometimes partially annotated, is at the end of most chapters; otherwise references are in bibliographical footnotes. The chapter bibliographies vary greatly in length and include works in a variety of languages. There is an index, but the book is obviously not intended for ready reference.

MACY, JOHN. *The Story of the World's Literature.* 1925 (Liveright). Though the author calls this "a one-man view of a vast subject," it is not so subjective as might be expected. Throughout, the author obviously knows and utilizes prevailing critical judgments. Treatment is limited to writers and works possessing, in the author's opinion, world significance. As a result, there are no chapters on literatures he considers relatively unknown or without consequence beyond the national boundary concerned, for example, Polish or Finnish.

Story in the title suggests that the style will be, as indeed it is, informal and readable—hence, there is none of the usual scholarly apparatus in the text. Both English and American literatures are included. Chapter bibliographies are assembled at the end of the book. Though the drawings are numerous, many of them are uninspiring. The index is useful. This may be the kind of book academicians condemn as being "popular," but it is nevertheless readable and interesting and does contain many sound remarks on the literature of the world.

MOULTON, RICHARD G. *World Literature*. 1930. The author believes that there is an essential unity of all literature; thus he writes about the interrelationships of themes, motifs and influences, especially as they may bear upon general culture. He does not give a chronological treatment of writers and works, and he mentions very few minor writers. Each chapter considers a literary problem or comparison.

There is some exposition of masterpieces, but this is not a book which may be read easily and fluently by someone with little acquaintance with general literature. The index is useful, but the list of books is mainly a list of literary masterpieces.

REMENYI, JOSEPH, and others. *World Literatures*. 1956 (Pittsburgh). This book is a series of addresses on writers or phases of various literatures of the world, including several not often treated, for example, Lithuanian and Romanian. Most of the speakers come from academic circles. Some of the addresses deal with only one major figure, others with a major theme, and a few attempt to sketch the general literary history or tradition of the particular nation. The first article discusses the meaning of world literature.

The average length of the articles is about twenty pages, so obviously no thoroughgoing treatment is possible, except perhaps when only one writer is being discussed. All articles are extremely well written, some of them even beautifully written. They are all interesting and stimulating. No index or regular bibliography is offered.

RICHARDSON, WILLIAM L., and JESSE M. OWEN. *Literature of the World*. 1922. In a "brief study of the literature of each of the major nations" or geographic divisions, important writers are treated, but most of the minor ones are omitted. Many treatments are brief: Oriental literature, for example, is given only twenty-six pages. But this must be expected when a large subject is compressed.

Some consideration is given to literary movements, styles and techniques. The authors use "accepted judgments" of writers and works. Chapters on English, Irish and American literatures are included. Very readable and directed to the general reader, each chapter is followed by a short unannotated bibliography of generally known works in the history, literature and literary criticism of the nation concerned. The index is useful.

TRAWICK, BUCKNER B. *World Literature* (2 vols.).* 1958 (Barnes and Noble). Intended as a handbook to supplement anthologies of world or continental European literature, this book can be read as a history of world literature. It omits many minor figures to treat major writers more adequately, but even then many writers or works are given only a few sentences. In longer treatments are found plot outlines, biographical data, and brief historical background sketches. Each section has an unannotated bibliography, but more important are the notes to each chapter as they give references and are thus working bibliographies. It is very readable and capable of quick reference, probably most useful to the general reader and the student. Each volume has two indexes: a general index and an index to characters. Quiz and examination questions are included.

LINGUISTICS

Harold B. Allen

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ALLEN, HAROLD B., ed. *Readings in Applied English Linguistics.** 1958 (Appleton). In this collection of sixty-five articles the reader unfamiliar with linguistics is briefly told its background, its development toward the current structural emphasis, its extension to linguistic geography or the field study of regional varieties; the relationship between linguistics and standards of usage, the implications for the teaching of grammar and composition in the schools, the relation of linguistics to the modern dictionary, and the aid of linguistics in literary analysis and criticism. The authors are either linguists themselves or scholars familiar with some areas of language study, but in these sometimes overlapping articles they were writing chiefly for the nonspecialist. Pertinent to the perennial public dispute about good usage are two self-orienting articles by Archibald A. Hill and James B. McMillan, with their careful distinctions between grammar as belonging to linguistics and usage as belonging to rhetoric or style.

BROWN, ROGER. *Words and Things: An Introduction to Language.* 1958 (Free). Although in the period since Pillsbury and Meader's *Psychology of Language* in 1928, various psychologists have experimented in many ways with language, until recently they operated largely without benefit of contact with language specialists themselves, the growing number of linguistic scientists. In 1951, a summer seminar of three psychologists and three linguists at Cornell coalesced the thinking of leaders in the two disciplines, with the result that, as Brown remarks, "Descriptive linguistics was a great find for American psychology." This is the first and only book to present a coherent and unified theory of language behavior in terms both of recent psychological research and the advances in structural linguistics. Brown, a psychologist at Massachusetts Institute of Technology, has become so linguistically knowledgeable that he has successfully constructed an effective synthesis to illumine dark corners of structure for the linguist and dark corners of behavior for his fellow-psychologists; and he writes so cogently that he opens wide doors to both areas for the interested nontechnical reader.

FRIES, CHARLES CARPENTER. *The Structure of English.* 1952 (Harcourt). Following his pioneering quantitative study of American grammatical usage, *An American English Grammar,* in 1940, Professor Fries, then director of the English Language Institute at the University of Michigan, turned to the long preparation of this work on syntax, the first modern linguistic study of the make-up of the English sentence. Although criticized by some fellow-linguists for his avoidance of phonological criteria and for some fuzziness in his ordering of minor word-groups, Fries's work must be considered seminal, not only because of its impact upon the work of other linguists but also because of its effect upon new textbooks being prepared for teaching English in schools and colleges. In conflict with the traditional Latinate school grammar and its analysis for the sake of classification, Fries would offer a grammar aiming at a description of the language for the sake of prediction—a dynamic rather than a static conception.

HALL, ROBERT A., JR. *Linguistics and Your Language.** 1960 (Doubleday). This modified second edition of a book first published by the author ten years earlier under a different title is still probably the layman's best introduction to the objective approach to language which characterizes American linguistic science. Hall, professor of linguistics at Cornell, centers his clear exposition upon the basic principles that language is essentially a system, that this system is composed of sounds clustered in recognizable recurrent combinations or forms, and that these forms serve as meaningful symbols. He then describes how language varies from place to place and from time to time, and thus is able to proceed to the linguists' attitude toward language usage, a relative attitude in distinct and still-controversial contrast with the dogmatic one reflected in many amateur statements about language and grammar.

HENLE, PAUL, ed. *Language, Thought and Culture.* 1958 (Michigan). Because the study of language is increasingly accepted as inseparable from the study of how we think and live as human beings in society, the Rockefeller Foundation supported for a year-long series of discussions at the University of Michigan a group of distinguished scholars in anthropology, linguistics, philosophy, psychology, sociology and literary criticism. From the resulting conflux of high-powered ideas came these nine dynamic and thoughtful essays. Notable is the discussion of the Whorf-Hoijer hypothesis that language significantly determines how we organize much of our daily experience. Provocative are several essays contributing to new insights in the interpretation and criticism of literature. This collection suggestively bridges artificial gaps between linguistics and other disciplines.

HILL, ARCHIBALD A. *Introduction to Linguistic Structures: From Sound to Sentence in English*. 1958 (Harcourt). After two decades of research articles and monographs by scholars applying new linguistic methods to the study of English, Hill, a major American linguist now at the University of Texas, offers the first comprehensive and rigorously consistent treatment of the phonemics, morphemics and syntax of the language. Although necessarily siphoning much from the pioneering work of his predecessors and contemporaries, Hill contributes his own far-reaching advance in terms of his penetrating analysis of English syntax, one which in many ways differs from the previous analysis by Fries, *q.v.* He often dares, sometimes for the sake of consistency, to take controversial positions that indicate where further research is required. He foresees a breakthrough of linguistics into stylistics and semantics through utilization of partially predictable occurrences of "correspondence meanings," i.e., of relation between linguistic symbol and the nonlinguistic environment. He adds a uniquely useful appendix containing for comparative purposes synoptic structural sketches of Latin and Eskimo, each contrasting in its own way with English. In light of a possible redirection of American linguistic studies through the influence of the transformation theories of Zellig Harris and Noam Chomsky, Hill's extremely significant work may well prove to be the high-water mark of the purely structural approach which programmatically insists upon proceeding "from sound to sentence."

HOCKETT, CHARLES F. *A Course in Modern Linguistics*. 1958 (Macmillan). Although probably linguistic science has now advanced too far on too many fronts for any one person to succeed in writing a competent and thorough one-volume treatment as the late Leonard Bloomfield did in his *Language* (1933), yet Hockett, himself a onetime student of Bloomfield's, has managed to produce a highly creditable synthesis of the work done in the major areas of linguistic study. Better still for the nonspecialist reader is his ingenious and effective reliance upon English itself as the source for much of his evidence illustrating linguistic principles. He does little with English syntax, but he does offer new materials in devoting considerable attention to the structural approach to the history of English sounds and grammar. Hockett also extends the horizon in a chapter entitled "Deep Grammar," a projected analysis which would seem to have high relevance to the study of what makes for clarity in literary style. This is a good book to go to after reading Hall, *q.v.*, or Sledd, *q.v.*

MARCKWARDT, ALBERT H. *American English.** 1958 (Oxford). How did the English language come to develop differently on this side of the Atlantic? Marckwardt, English professor at the University of Michigan, answers this question in terms of the effects of new ideas, new social and political practices, and new man-made things as well as in terms of the features of land and water and of fauna and flora that the colonists found unfamiliar. For some of these new things and notions the new Americans took words from other people who already had named them—the eastern Indians, the French and Spanish and Germans and Dutch who helped to settle the East and Middle West and Southwest. For others they used existing language processes to enlarge the vocabulary so that it became the rich and often exuberantly expressive lexical reservoir that the English themselves are now beginning to draw from. Yet at the same time they suffered a social insecurity that produced a curious ambivalence about their language: they often felt guilty because of their cavalier treatment of it and hence zealously dedicated their schools to the perpetuation of unrealistic linguistic taboos. A sound and yet nontechnical approach for the general reader here gives little distracting attention to the minutiae of phonetic and grammatical changes in America.

PEI, MARIO. *Language for Everybody.** 1958 (Devin). More wide-ranging than Hall, *q.v.*, and more superficial than Whatmough, *q.v.*, Pei provides for the lay reader a great store of information about language and the study of language. Although he is unsympathetic with the objective approach of American linguists and reflects rather the European "mentalism" they long ago rejected, this is the first book of the Pei series of popularizations to acknowledge in some measure the validity of the linguists' insistence upon the prior significance of speech and upon the realistic approach to usage. The book is, nevertheless, somewhat hortatory with respect to Standard English, although that goal is not especially relevant to much of the information contained in the several chapters: "Language in Daily Life," "Language in the Laboratory," "History of Language," "Sociological Implications," "Languages in Comparison" and "Some Practical Hints." The book has introductory value for the reader who can then go to Hall, *q.v.*, or Hockett, *q.v.;* the reader of Pei should not stop with Pei.

SLEDD, JAMES H. *A Short Introduction to English Grammar.* 1958 (Scott). Although disinclined to accept some of his fellow-linguists' specifics, such as the theory of immediate constituents, Sledd, a Northwestern professor who has entered the public lists against obscurantist objectors to basic linguistic principles, ably helps the nontechnical reader to discern what the fuss is all about. Easily retaining the familiar older terminology but with insistence upon new meanings for the old terms, Sledd begins where the reader lives and then takes him by the linguistic approach to a widened and deepened understanding of his language as well as to a solution of certain classificatory problems that have persistently plagued the classroom teacher of English.

The book contains a very full and good descriptive glossary of grammatical terms and an illuminating final section, "Applied English Grammar," in which Sledd shows how knowledge of linguistic structures enlarges one's area of linguistic choice and hence is of prime importance in the improvement of one's written style.

ULLMANN, STEPHEN. *The Principles of Semantics.* 1957. "Semantic" and "semantics" have become fuzzily well-known terms in the past twenty years, but commonly only in the recent sense left when followers of the late Alfred Korzybski casually dropped the first word from his "General Semantics" agglomeration. Ullmann, holder of the romance philology chair at the University of Leeds, retains the traditional use by treating semantics as the study of word meanings within the field of linguistics. He limits his subject vis-à-vis "General

Semantics," and he offers dispassionately a background of recent peripheral developments in the study of meaning, extending into the areas of philosophy, psychology and literary criticism. Then, attending language itself, he defines "word" and "meaning," the latter as a relation between a *sense* and a *name*, and next details his own theory of how new meanings originate. His four types of semantic innovation result from association of names and/or senses based upon either likeness or frequency of occurrence. Since older lexical meanings may persist long after new ones appear, Ullmann thinks it necessary to discuss word meanings in terms of both past and present at the same time. But in thus mixing historical and immediate (synchronic) language data, he violates one basic principle of modern linguistics; and he runs afoul of another when cajoled by the blandishments of the Ogden-Richards theory of meaning. Even so, this is probably the major work in linguistic semantics during the past quarter century or more; it has a wealth of excellent and exciting material, and it is clearly and expressively written.

WHATMOUGH, JOSHUA. *Language: A Modern Synthesis.** 1957 (St. Martin's). Solidly learned and stylistically exasperating, Whatmough's synthesis (more accurately a potpourri) covers the waterfront of language study. The British author, now professor of comparative philology at Harvard, especially attends to his recent concern with the neural basis of language and with the linguistic margins of mathematics and information theory; he passes somewhat casually over many of the central developments in American linguistic research. He nevertheless provides a highly diversified and quite comprehensive overview—both historical and contemporary—of the knowledge revealed by man's efforts to explore the manifold secrets of the communication code called language. It is not very easy reading, because of a certain degree of incoherence, yet it is productive of some basic understanding in the areas of meaning and language structure and in the complex functioning of language in human society.

ART

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ARCHITECTURE BEFORE 1900

Bernard Lemann

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ADAMS, HENRY. *Mont St. Michel and Chartres.** Privately printed, 1904; 1913 (Houghton). A colorful kaleidoscope of medieval art, mysticism, literature and social history, this book is a landmark in American belles-lettres and an official selection of the American Institute of Architects as its annual prize presentation to students. Friend of leading artists and statesmen, member of the historic family, Adams (1838–1918) contributed importantly to the sophistication of taste and criticism in America—especially in this work. Still a sort of bible or inspirational text for architects, though its rich style and elevated sentiment repel a few younger readers, it is one of the first twentieth-century studies that present in vivid detail an image of architecture seen in close relation to socio-psychological determinants.

ALBERTI, LEONE BATTISTA. *Ten Books on Architecture.* 1955 (Transatlantic). For the record, this undisputed landmark is now available in a cheap facsimile reprint of James Leoni's undistinguished translation, the edition of 1755. All but special investigators or the most persistent students will find it less grueling to read Wittkower's illuminating paraphrases in *Architectural Principles in the Age of Humanism, q.v.*, supplemented by Summerson's diverting essay in *Heavenly Mansions, q.v.*, in which Alberti is characterized as the gifted but sinister academician who in this work firmly established for the first time in modern history the literary, rationalized approach to design. *De Re Aedificatoria Libri Decem,* written before 1450, was first printed in 1485. Alberti's contribution was the adjustment of Vitruvius, *q.v.*, to current practice; his negative accomplishment was the creation of a precedent for "correct" but sometimes sterile building.

ATKINSON, R. J. C. *Stonehenge.* 1956. This fabled monument from the infancy of building that has tantalized the imaginations of inquisitive minds since at least as early as 1130 A.D. has been attributed to the magic of Merlin, to the Druids, the Romans or the Danes. The author, member of an archaeological party at work on the site, contributes a complete report, covering five hundred years of building (c. 1900–1400 B.C.), the supposed means of transport and methods of construction, the subsequent history of the site and of study, and speculation over the remains. Though precise in covering all knowledge and hypotheses, the volume is written primarily for the inquiring interest of the ordinary visitor or reader. The text is successful in achieving lucidity and fair appraisal without belaboring detail or argument. The photographs and diagrams are of the sort that might appear in a scientific report. They include close-ups of stone markings, groovings, tenons or joints, views of excavations, and reconstructed pictures of a boat and sledge, such as might have been used to move large stones over great distances. Though almost strictly factual, neither the pictures nor the text ignore the imaginative and esthetic appeal of neolithic art.

BROWN, PERCY. *Indian Architecture (Buddhist and Hindu).* 1942. This serviceable book, for which no alternative exists, can be rewarding once the user has overcome its discouraging style and format. The numerous illustrations, unimaginatively spaced and feebly printed, include plans, structural indications, drawings of details, and graphically exact cut-away perspectives. The long lines of tightly printed text, harshly bitten into cheap paper, are written with dogged perseverance. One could not wish for more complete coverage, especially with regard to measurements, dates, technical and foreign phrases, description and full historic explanation. All this detail fails to convey the spirit of Indian religion, and the thematic sculpture, so inseparable from temple architecture, is all but ignored. Through this utterly British thoroughness, the warm fascination of the subject permeates, even the gloriously earthy joy of tantrism. The architecture of the Jain religion is included, but not the later Moslem developments which are treated in a separate, independent volume, subtitled *The Islamic Period*. The revised edition includes chapters on "Greater India."

DREXLER, ARTHUR. *The Architecture of Japan.* 1955 (Doubleday). This book is written for the layman's current lively interest. Some books, more specialized, are more minute in treatment while others have a wider coverage of subject matter. This one is well designed, agreeably written, and displays balanced judgment in the relative space given to famous examples, building traditions, the background of religion, geography and sociology, or historic and modern developments. The illustrations are well chosen not only for their clear explanation of the subject but also for their intrinsic visual appeal. Few books are so sympathetic and gracious in their breadth of perspective, yet dependable and satisfactory in factual detail. The author is curator of architecture and design at the New York Museum of Modern Art.

GLOAG, JOHN. *Guide to Western Architecture.** 1959 (Macmillan). Gloag's *Guide* is recommended for the beginner who feels he needs a clear, reasonably ample briefing on the familiar periods, buildings and rudimentary technical data, uncomplicated by any nuance of thought. Readers who, even as neophytes, prefer to have their intellectual capacities exercised may find that the bland treatment tends to become tiresome. But the subject matter, well selected, does command attention; and the illustrations, including drawings by Hilton Wright, are sufficiently numerous. Unfortunately, like Pevsner's, *q.v.*, this is not a universal history. Although classical Greece and Rome are at least slightly treated, the Bronze Age is only skimmed and the entire Orient ignored. The only complete single work currently available is Sir Banister Fletcher's outmoded, inaccurate, but still useful, compendium (1896; 16th, revised edition, 1954).

HEPPENSTALL, RAYNER, and others. *Architecture of Truth.* 1957. This picture book and anthology has a breathtaking immediacy. The title page defines the contents as "The Cistercian Abbey of Le Thoronnet in Provence photographed by Lucien Hervé and arranged with quotations and notes by François Cali . . . and a Preface by Le Corbusier." The broad, simple photographic spreads, in character with the vigorous typography, portray strong textured masses of stone in rich shadow and bright rakings of light. The accompanying selections, from St. Bernard, the Old Testament and other devotional sources, are suggestively appropriate in each case. A plan of the Abbey complex aids in localizing each photographic view or detail. The ultimate aim is not documentary completeness but the creation of a mood. Romanesque builders and thinkers make inert matter vibrate with inward meaning. The informative notes identify the texts and describe the homely practices of monastic life. Placed at the back, plan and notes do not obtrude on the essentially contemplative character of the book.

HOBHOUSE, CHRISTOPHER. *1851 and the Crystal Palace.* 1951. Here is a sprightly, often humorous biography of the structure that rallied the imagination of a people and epitomized the achievements and dreams of the nineteenth century—its delight in bigness and material splendor, its faith in the benefits of world trade and technology. The narrative touches revealingly upon the lives and characters of Prince Albert and Queen Victoria, the designer Joseph Paxton, engineers Robert Stephenson and Isambard Kingdom Brunel, and a typical ultra-conservative, Colonel Sibthorpe. The fierce controversies over site and design, the urgent twenty-two weeks of construction and the memorable events of the opening are unfolded not only with human interest but also with important implications for architectural and cultural history. Entertaining illustrations of the period picture on-the-job procedures and typical exhibits.

KAUFMANN, EMIL. *Architecture in the Age of Reason.* 1955 (Harvard). The eighteenth century in England, Italy and France saw the gradual trend away from the dynamic baroque style back to a more austere and simplified classicism. In this final work, posthumously published, the author incorporated some of his earlier studies and discoveries. These include notably the designs of Ledoux and his contemporaries of the French Revolution, whose geometric purity has a modern appeal; and the theories of Lodoli, a Venetian precursor of functionalism. The author also shows how, parallel with the studied logic of the Enlightenment, there existed an intellectualized taste for fantasy which also anticipated important subsequent developments. Some critics have disagreed with this or that interpretation, but all have recognized Kaufmann's probity. This work of detailed and closely documented soundness also deals in ideas.

KOUWENHOVEN, JOHN A. *Made in America.* 1948 (Branford). In easy but rewarding reading, this quietly patriotic book shows us our own image with directness and reveals truths so obvious that they ordinarily evade recognition. The thesis is that as the New World came of age concurrently with the Industrial Revolution, a new material culture came into being out of the realistic conditions of frontier necessity, democratic plainness and the creative spirit of mechanical ingenuity. This distinctively American contribution is described as a vernacular in contrast to, actually in conflict with, a "tradition of cultivated taste"—supposed refinements, alien to our soil, and self-consciously acquired through snobbish imitation. The varied examples that bear out this thesis are taken from tools and machinery, locomotives and steamboats, house design, industrial arts, and numerous quotations from both famous and obscure writers. The period is predominantly of the middle and late nineteenth century, but a final chapter on "Stone, Steel and Jazz" deals with new kinds of artistic expression in skyscrapers, suspension bridges and cinema.

LETHABY, WILLIAM RICHARD. *Architecture, An Introduction to the History and Theory of the Art of Building.* 1911; 3rd ed., 1955 (Oxford). Here is the diametrical companion-piece to the thesis of Geoffrey Scott, *q.v.* Lethaby (1857–1931) sees the essence of architecture as centered in life, rather than in an inspired search for form or a system of traditional rules of taste. He dismisses the entire humanist tradition in six pages; the Renaissance (to the horror of some critics) is called "a style of boredom." Only a close reading of this brief chapter reveals the author's knowing, civilized attitude. The force of his quiet influence, both as architect and writer, is gradually becoming recognized. He culled from the best in his nineteenth-century background—William Morris, John Ruskin, Philip Webb, Norman Shaw—for new meanings in the century of his maturity.

MUMFORD, LEWIS. *The Culture of Cities.* 1938 (Harcourt). In this epic drama of the rise and development of Western civilization, from the beginnings of urban culture in the late Middle Ages, the language moves with a voluminous drive. In spite of large words and rolling sentences, the reader is impelled along by a powerful singleness of idea and a panoramic sweep of development. He seems to view the spread of anthill-like activity through several centuries of building. Though packed with factual data, even statistical detail such as comparative populations, the book is too personal to serve as a reference work. With the rise of industrial and commercial exploitation the theme takes on the gloomy and

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hortative tone of a jeremiad. If the message is an overstatement, it has been a necessary call to action. Along with Giedion's *Space, Time and Architecture, q.v.*, this book stands as a major influence in the mobilization of a modern attitude. The final chapters beginning with "The Regional Framework of Civilization" are devoted primarily to the projection of future patterns, but the work as a whole is one of the most captivating pieces of writing ever contributed to the literature of architectural history. For purposes of economy the illustrations are pinched. This is forgivable in view of the scholarship and ingenuity applied in their selection. The image they create aptly supplements the vivid text.

PEVSNER, NIKOLAUS. *An Outline of European Architecture.** 1948, 1960 (Penguin). Among general histories, this *Outline* is most modern in its attitude toward design. The broad, succinct review, almost exclusively in terms of architectonic form and spatial organization, is lively in spite of the abstract content. It includes incisive observations on buildings and their architects and very occasional bits of background material, effectively chosen to characterize a whole period, yet all too brief. The splendid photographs and many plans of the de luxe edition of 1960 are a welcome addition. The brevity is appropriate for an introductory text and—at least for this limited portion of architectural history—provides a single forceful impression for anyone who seeks to synthesize his understanding of architecture as an intellectual pursuit in the creation of visual order.

SCOTT, GEOFFREY. *The Architecture of Humanism.** 1914. This critical essay, in its crisp language and rationally structured form, perfectly embodies the principles it seeks to establish. Seldom is a swan song so forceful. Most of the chapters are devoted to ideas the author would dismiss as sources of confusion: "the romantic fallacy," the mechanical, ethical and biological. The final chapters, perhaps an hour's reading, contain in shining clarity the central concept of all the literature that began with Alberti. Although the twentieth-century idiom avoids the taste of gentlemanly etiquette, the lucid and stimulating ideas of this book explain its current revival.

SCULLY, VINCENT J., JR. *The Shingle Style.* 1955 (Yale). This richly elaborated investigation centers upon a brief

American phase (1872-89) with a singleness and sharpness of view that is like a flashing gleam of recognition. Native resourcefulness and European building traditions in wood, from late medieval through Victorian, are brought momentarily into focus as though to evolve an American style. The subtitle, *Architectural Theory and Design from Richardson to the Origins of Wright*, and an apt phrase of the preface, "a single but revealing aspect of the modern world's search for itself," together summarize the contents. The style is brisk and unlabored; the book is illustrated.

SIRÉN, OSVALD. *Gardens of China.* 1949 (Ronald). This handsome volume can be enjoyed, like Oriental gardens, at various levels of attention—from casual browsing to studious contemplation. Numerous drawings and diagrams appear in the text, besides 219 large plates, eleven in color from early Chinese woodcuts or paintings. The analytic and descriptive text is written in a sympathetic, unspectacular style, filled with informational detail—on landscape or architectural elements, Oriental horticulture or philosophy, literary sources—yet not seeking to be compendious. Based on almost thirty years of study and several occasions of extended travel, the book includes one chapter on Japanese gardens and many scattered references to the infiltration of Oriental ideas into Europe.

SUMMERSON, JOHN. *Heavenly Mansions.* 1949. Ten separate essays range in a chronological chain from the Gothic cathedrals to the present and future. The first of the series, which gives its name to the book, is a cogent, fresh interpretation. It sets aside Viollet-le-Duc's materialistic and mechanistic emphasis on structural logic as the keynote of Gothic art as well as Worringer's concept of a latent Nordic will-to-form inherited from the vigorous, restless style of nomadic tribesmen. Instead it stresses the Latin *aedicula* as a pervasive theme that extends from the smallest motif to the whole building, based on a deep-rooted psychological symbol of shelter and security associated ultimately with the House of Deity. Other portions of the book deal with less important or searching subjects; yet all convey the qualities of sensitive, intelligent penetration and relaxed informality. The book beguiles the reader into interest and a thoughtful attitude toward the least or the most significant topic.

TEMKO, ALLAN. *Notre-Dame of Paris.** 1955 (Viking). As in Victor Hugo's story of the same name, the cathedral is the hero of this swift, absorbing narrative. As central theme the building acts upon and reflects the lives of bishops and royalty, clerics and townspeople. Indomitable characters like Maurice de Sully, Blanche of Castile and Marguerite of Provence play their parts. The account centers in the years between the mid-twelfth and mid-fourteenth centuries but extends back to Gallo-Roman times and forward into modern history. The author sometimes resorts to near-fiction but makes the events come to life. The building as structural form or architectural expression remains comparatively remote. Not truly an architectural book, it is still exciting reading for anyone who enjoys architecture as a living document. Many delightful quotations from chronicles and other sources, useful plans, sections, photographic illustrations, genealogical and chronological charts, and a bibliography add to the effectiveness of the book.

TUNNARD, CHRISTOPHER. *City of Man.* 1953 (Scribner's). An adjustment of the ideas of Mumford, *q.v.*, minimizes the evils of crowding and points out the cultural stimulus of urban populations. Instead of making a plea for decentralization, the author calls for a strengthening of city design, the wider application of art for civic enhancement and for the formalization of a community's sense of cohesiveness and dignity. He particularly emphasizes American ideals and background. The middle section of the book presents newly assembled material on the chief indigenous influences of the nineteenth century—land use, frontier developments, industrialization and the concern for open greenery. A goodly selection of halftone illustrations, supplemented by many attractive plans, prints and drawings in the text, is included.

VIOLLET-LE-DUC, EUGÈNE EMMANUEL. *Discourses on Architecture* (2 vols.). 1889, reprint 1959 (Grove). Despised target of the Academy and Ecole des Beaux-Arts, restorer of Carcassonne and Notre-Dame of Paris, Viollet-le-Duc was one of the rare enlightened and independent spirits of the nineteenth century. His profound historic knowledge (witnessed by his ten-volume dictionary of medieval French building) did not blind him to the need for a modern school of architecture based on principles deduced from the past and free of heedless imitation. Archetype of the best of his time, he glimpsed the promise of the future but was unable to enter into it. The subject matter of the lectures ranges through nearly all periods and styles but in a very personal manner. The author includes many of his fine illustrations.

VITRUVIUS. *On Architecture.** 1st century B.C.; 1931–34 (Harvard). Great-grandfather of them all, Vitruvius wrote the oldest existing treatise in the entire vast literature on the art of building. Two volumes of the Loeb Classical Library present the original Latin text on pages facing the translation of Frank Granger. Useful as a source reference on ancient building methods, on military science, public health, hydraulics, town planning, climate control or acoustics, the volumes are suggestively valuable as a handbook on principles of design, as fundamental today as when the ideas were adopted by Renaissance or baroque authors. For example, Sir Henry Wotton's famed remark (1624) that "well-building hath three conditions: Commodity, Firmness and Delight" comes from the introductory pages in Vitruvius (Book 1, Chapter III). In the book, entertaining also for browsing—quaintly scattered with historic anecdote, symbolic legend, superstition and picturesque craftsmen's lore—we learn, for example, that caryatids represent the moral lesson of the humiliated women of faithless Caria, and that larch wood is fire resistant, with resinous sap that will cure consumptive persons. These gems of knowledge are interspersed with practical data on the elements of building (walls, openings, roofs) and on various building types such as temples, baths, theaters or villas. In spite of its age, it is more readable than almost any currently available work on ancient classical architecture.

VON SIMSON, OTTO GEORGE. *The Gothic Cathedral.* 1956 (Pantheon). Sponsored by a special fund that makes handsome books available at proportionally small cost, this is an impressive demonstration of the literal and exacting character of the mysticism applied in medieval design. The perfection of numerical ratios, mirror of cosmic harmony, was taken from Pythagoras and applied via St. Augustine to Christian theology and esthetics. Special attention is devoted to Abbott Suger's abbey church at St. Denis and the Cathedral of Chartres. In rewarding thoroughness, contrasting to the usual frothy raptures about cathedrals, the work is a worthy parallel to Wittkower's, *q.v.*, treatment of similar principles during the Renaissance. It is also equal in clarity, precision and scope.

WITTKOWER, RUDOLF. *Architectural Principles in the Age of Humanism.* 1952 (Transatlantic). In a monument of erudition and scholarly insight, the arguments and devices of detection approach the excitement of Poe's *Gold Bug*, or some similar tale of adventure, as theories and rules of design are rediscovered simultaneously in original texts and in measurements of actual sixteenth-century Italian buildings. Part IV, "The Problem of Harmonic Proportion in Architecture," investigates the mathematical basis for the idea of a correlation between visual and musical form. A brief appendix with "Bibliographical Notes on the Theory of Proportion" traces the subsequent (nineteenth and twentieth century) history of humanist principles. This essay in the history of esthetics, without actively taking sides, furnishes a precision and substantiation for Geoffrey Scott's thesis, *q.v.* A turning point in the history of Renaissance studies, it is comparable to the contributions of Burckhardt or Wölfflin.

WYCHERLEY, R. E. *How the Greeks Built Cities.* 1949. Wycherley's book stresses the over-all plan, though with the recognition that the character of the whole is determined by the individual buildings, and avoids the usual scrutiny of temples. The reader learns more about fortifications, places of business and recreation, houses and fountain buildings in an unassuming, but altogether satisfactory, book. For a more theoretical consideration of the organization of outdoor space in ancient classical times, see the four freshly conceived and authoritative articles in a special issue (December, 1954) of the *Journal of the Society of Architectural Historians.*

ARCHITECTURE SINCE 1900

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ANDREWS, WAYNE. *Architecture, Ambition and Americanism.* 1955 (Harper). In a general sociological and esthetic study of American architecture from the early seventeenth century through the mid-1950's, the author has sought to present an over-all picture of architecture within the underlying sociological values and ideals of each period of American history. The most intriguing chapters deal with the "Age of Elegance" (1872–1913), the "Chicago Story" (1883–1955) and "Modern Times" (1920's through 1950's). Andrews here provides revealing pictures of periods which are still little known. The photographs, most of which were taken by Andrews, furnish a reasonably complete picture album in themselves.

As one might expect in a study which seeks to encompass so much, there are areas which are handled with extreme brevity. In his attempt to arrive at a concise yet popular study of American architecture, the author occasionally falls into the trap of oversimplification, as when he arbitrarily divides architects of the 1950's into "Veblenites" (basically the internationalists) and "Jacobites" (the organicists). Unfortunately, no architectural period is so simple, especially that since the end of the Second World War.

BOESIGER, WILLY, ed. *Richard Neutra: Buildings and Projects, 1950–1960.* 1959 (Praeger). Here is presented a detailed pictorial history of the projects and buildings of one of America's foremost architects. Each of the buildings included is illustrated by a wide selection of interior and exterior photographs, line drawings and plans. The two volumes, which cover different periods of the architect's career, are supplemented by short introductions, a few remarks by Neutra himself and a list of articles by and about the architect. The first volume, in addition, contains a four-page essay by Sigfried Giedion which seeks to place Neutra within the general framework of twentieth-century European and American architecture. Of factual interest, this essay unfortunately does not reveal a broad knowledge of either the architect or of the architectural atmosphere of America's West Coast, where most of Neutra's work is to be found.

GIEDION, SIGFRIED. *Space, Time and Architecture.* 1954 (Harvard). Although first published twenty years ago, Giedion's comprehensive study of contemporary architecture and its early roots is still the most satisfactory single book on the subject. In essence the author has brought together five independent self-contained studies. The first of these is a discussion of what constitutes history and what should form the basis of any study of architecture. This is followed by a section which presents the background and origin of the architectural forms currently in use. Next is considered the American development in architecture and engineering in the nineteenth and early twentieth centuries. "Space-time in Art, Architecture and Constructivism" forms the core of the book. The concluding section is concerned with the problem of city planning since 1800. Even though there are weak sections, due primarily to its pioneering position, Giedion's book will remain one of the great studies of the architecture of this century.

GIEDION, SIGFRIED. *Walter Gropius: Work and Teamwork.* 1954 (Reinhold). To arrive at any meaningful understanding of the development of contemporary architecture, one must be thoroughly acquainted with the personality and the design of Gropius. A number of books have been published about this architect over the past years, but the most satisfactory is still the present study by the perceptive critic and teacher Sigfried Giedion. The value of this study does not lie primarily in the text itself but rather in the complete presentation of Gropius' work in photographs, drawings and plans. In addition to the major text by Giedion, there are two brief sections on Gropius by Mies van der Rohe and Le Corbusier, together with a list of the works of the architect (up to 1954) and a rather complete bibliography.

As so often occurs in monographs on specific personalities, the text tends to be a eulogy, rather than a critical evaluation. Giedion is perhaps too close to his friend to be able to analyze thoroughly his growth and development. But even though there is much lacking in the text, this study still provides a good factual introduction to the architect and his designs.

HITCHCOCK, HENRY-RUSSELL. *Architecture of the Nineteenth and Twentieth Centuries.* 1958 (Penguin). This is not the type of book which one normally sits down to read from cover to cover. One of the impressive volumes of the Penguin series, this work is essentially an encyclopedia of significant architecture of the past two centuries. In its 427 pages, the author has assembled a tremendous array of factual information in which a good balance is maintained between the architecture of Europe and the New World. The first part is concerned with the many revivals which occurred during the first half of the last century; this is followed by a discussion of the impressive innovations which came about between 1850 and 1900; the concluding section traces some of the major movements and significant architects of the years 1890 through 1957. Notes and bibliography are complete and scholarly, and the plates and line drawings are of excellent quality. The weakest points in the study concern the development of progressive architecture in the United States between 1900 and 1920 and the last chapter, "Architecture in the Nineteen-Fifties." With his cosmopolitan knowledge of world architecture, the author should be more aware of the early modern movement in America and with a number of significant recent developments in the architecture of the American West Coast.

HITCHCOCK, HENRY RUSSELL, and **ARTHUR DREXLER,** eds. *Built in the U.S.A.: Post-War Architecture.* 1953. Characteristic of all Museum of Modern Art publications, for which this volume originally was compiled as an exhibition catalogue. this book is handsomely designed and illustrated. The nine-page introduction by Hitchcock is followed by the Drexler essay, "Post-War Architecture." Forty-three buildings, ranging from small beach houses to large commercial buildings, are presented with photographs, plans and brief captions. This cross section which represents eight years of American architecture was selected with catholicity of taste. It ranges from the intellectualism of Philip Johnson and Mies van der Rohe to the organicism of John Yeon, H. H. Harris, and Frank Lloyd Wright. Since this is primarily a picture book, one encounters little critical analysis of the various architectural solutions.

"Masters of World Architecture" series: *Alvar Aalto* by Frederick Gutheim; *Le Corbusier* by François Choay; *Antonio*

Gaudí by George R. Collins; *Walter Gropius* by James M. Fitch; *Eric Mendelsohn* by Wolf von Eckardt; *Ludwig Mies van der Rohe* by Arthur Drexler; *Pier Luigi Nervi* by Ada Louise Huxtable; *Richard Neutra* by Esther McCoy; *Oscar Niemeyer* by Stamo Papadaki; *Louis Sullivan* by Albert Bush-Brown; *Frank Lloyd Wright* by Vincent Scully, Jr. 1960 (Braziller).

Each volume of this series contains a thirty-page general essay on the architect plus a series of illustrations and a selected bibliography. The intention is to provide the reader with a general introduction to these outstanding modern architects and their significant work. One might expect the quality of the essays to vary, but it is surprising that the quality of the reproductions differs from volume to volume. The Gaudí illustrations are excellent while those contained in the van der Rohe study are gray and dull.

The best of the group are the book on Gaudí by George Collins and Albert Bush-Brown's study of Louis Sullivan. These brilliant essays demonstrate that a significant critique can also be brief. One of the most interesting points to note in the series is the way the personalities of different architects discussed seem to have affected the treatments of the several authors. Mr. Papadaki's book impresses the reader with its sweeping effects; the Gropius volume by J. M. Fitch is thorough. Frederick Gutheim's essay on Aalto is quite adequate, but much more significant studies may be found on Nervi and van der Rohe. Still this series will supply the general reader with an excellent background on the most significant figures of modern architecture.

MORRISON, HUGH. *Louis Sullivan, Prophet of Modern Architecture*. 1958 (Smith). Of the great triumvirate of early modern architecture in America (H. H. Richardson, Louis Sullivan, and Frank Lloyd Wright), the most tragic figure was certainly Sullivan. Here was one of America's most gifted designers and thinkers who spent well over half of his productive life in obscurity. In many ways Sullivan represents the lonely genius engaged in a constant battle with his own society. It is obvious that if we could fully understand this man's personality and his esthetic significance, we would then be in a position to appraise American society at the turn of the century. Since the first publication of this book in 1935, Sullivan has become increasingly well known. Several articles and books have been published in recent years, and some have added to our knowledge of the man and his work. But in no way have these later studies replaced Morrison's primary effort. The present volume, essentially an unrevised repetition of the 1935 edition, adds a supplementary bibliography for the years 1935–1951. Morrison's chapters on "Sullivan's Architectural Theory" and "A Critical Estimate" remain the most satisfactory analysis of Sullivan yet in print. (See also Sullivan, *Kindergarten Chats and Other Writings* under American Letters and Essays.)

MUMFORD, LEWIS. *From the Ground Up.** 1956. Here are collected twenty-seven of Mumford's articles originally published from 1947 to 1956 under the "Skyline" department of the *New Yorker* magazine. They entail a variety of subjects ranging from city planning to the discussion of individual buildings. Among the most penetrating of these essays are the series on the United Nations buildings, Mumford's critical appraisal of Lever House, his general essay "Is New York Expendable?" and two articles which analyze Frank Lloyd Wright—"The Fujiyama of America" and "A Phoenix Too Infrequent." Mr. Mumford's architectural writings are refreshing to read because of his concern for man and human dignity and because of his fluent English prose. What he has said about Wright will certainly apply to his own writings: "Even if one does not enjoy all of Wright's dwelling houses, one must admire the integrity of their positive character."

One noteworthy characteristic of the past two decades is an almost total avoidance of adverse architectural criticism. It is extremely healthful and refreshing, therefore, to encounter someone who is willing to state that a building is bad or a city plan quite inadequate and to back up his opinion effectively. For a public accustomed to luke-warm criticism, Mumford appears as a necessary and refreshing antidote.

MUMFORD, LEWIS, ed. *Roots of Contemporary American Architecture.* 1960 (Grove). Here Mr. Mumford has brought together thirty-seven essays from mid-nineteenth-century to present-day authors. These writings are concerned with the growth and development of an American tradition in architecture. The work is divided into seven subheadings: "Sources of Form," "Roots in the Region," "The Role of the Machine," "Integration in Chicago," "Client, Architect and House," "Social Responsibility" and "Search for the Universal." An introductory essay, together with a valuable series of biographical sketches of contributing authors, completes the book. "In making my selection," Mumford asserts, "I have had only two criteria: does this contribution illuminate contemporary architecture and has it still something to say to us?" The reader's answer would have to be an emphatic *yes!* From an essay by Thoreau ("Early Foundations," written in 1854) to writings of John Wellborn Root, Gustav Stickley and Mathew Nowicki, one may discover the major forces which have shaped American architecture. Mumford's introductory remarks, "A Backward Glance," remains one of the most penetrating and readable essays on American architecture. The editor is able to discern the broad aspects of design and construction which America has shared with Europe, and at the same time he is able to discuss numerous facets of architecture that have always remained somewhat peculiar to America, either in content or even more often in their intensity and mode of expression.

MUMFORD, LEWIS. *Sticks and Stones.** 1955. In speaking of his work, initially published in 1924, Mumford says that its greatest contribution was in the "fact that I sought to relate individual structures to their urban site, or their rural landscape: thus I turned my back upon the habit of trusting the building as a self-sufficient entity. . . ." In a very open and critical manner the author presents a general picture of American architecture and planning from the eighteenth through the first quarter of the twentieth century. The reader will probably find that his chapters on "The Defeat of Romanticism," "The Imperial Facade" and the concluding chapter, "Architecture and Civilization," provide the most interesting sections. In his preface to the 1955 edition, Mr. Mumford acknowledges many of the weaknesses inherent in the text, but none the less it still forms a valuable introduction to the whole field of American architecture.

PEVSNER, NIKOLAUS. *Pioneers of Modern Design.* 1958 (Doubleday). Since the end of the Second World War we have become increasingly interested in the late nineteenth- and early twentieth-century antecedents of contemporary architecture. One of the first books to stimulate and solidify this interest was this study by the English historian Nikolaus Pevsner. Here he provided a series of excellent essays tracing "the modern movement" from the time of William Morris to 1914. In addition to the text itself, a wealth of information is contained in the notes and a useful table of names and dates. One of the major assets of this study is the manner in which the author relates the growth of the new architecture to the world of ideas and the world of painting. But as is too often the case with European critics, Mr. Pevsner was not aware of the major innovations which developed in American architecture during these formative years. To speak in glowing terms of Adolf Loos and at the same time to be unaware of the designs of Irving Gill or Bernard Maybeck does not produce as well balanced a picture as we might wish. If, however, one is aware of the European frame of reference of this work, it is an excellent presentation of the architecture of the early moderns.

RICHARDS, JAMES M. *An Introduction to Modern Architecture.** 1956. Mr. Richards provides the general reader with a brief but sound introduction to current architecture. His style is fluent and easygoing, and the many plates and line drawings complement and amplify the textual material. Like other writers on this subject, the author first discusses the background and roots of the modern movement and then traces its major developments. His chapters on "Architecture and Machinery" and "New Materials and Methods" describe the great constructional innovations of the late nineteenth and early twentieth centuries. In his concluding chapter, "Some Modern Buildings," he has selected a group of structures which he feels represent the major currents of the present architectural scene. The only limiting factor which one should note about this book is that it is written basically for a British audience and thus has a tendency to place too much emphasis on English buildings, some of which are of secondary significance. Also the author is not as aware as he should be of the development of contemporary architecture in the United States.

TUNNARD, CHRISTOPHER, and **HENRY HOPE REED.** *American Skyline: The Growth and Form of Our Cities and Towns.** 1955. Individual buildings not only enclose space but also exist in space, through their relationship with other buildings, streets and walls. In the final analysis, most people are more conscious of space in the sense that one experiences it in city planning than they are in the specific space enclosed by the building itself. The pattern of spatial sensations that has developed in America from the seventeenth century to the present is the subject of this study. The authors have presented an easygoing, readable history of American city planning. This includes a brief outline of what the authors consider to be "The Seven Eras of the American City" and also a well-arranged listing of suggested readings.

If the presentation of earlier American city planning is rather objectively handled, this is not the case for recent work. Both authors are highly unsympathetic to contemporary architecture and thus are prevented from appraising fully the contributions of recent years. Their basic orientation is toward the grandiose classic city plan of McKim, Mead and White, or Daniel Burnham, and for this reason they do not even seriously consider Frank Lloyd Wright's project, Broad Acre City of the 1930's, nor do they mention the fascinating town plans of the Midwest architect Walter Burley Griffin. Still, if you grant their point of view, this study is well presented and provides a good introduction to the subject.

WITTICK, ARNOLD. *European Architecture in the Twentieth Century.* 1960 (Transatlantic). Planned in three volumes encompassing the years from 1900 through the 1950's, only two volumes have as yet been published. The first volume entails a reasonably complete discussion of the historical background and formative years of contemporary design plus an analysis of the years 1919 through 1924. The second volume, subtitled "The Era of Functionalism," discusses 1924 to 1933. Brief but interesting bibliographies are provided in each volume. The major assets of this study are the numerous plates and drawings which illustrate buildings that in many cases are little known in this country. It is to be regretted that the text is rather pedestrian and that it fails to provide a really meaningful picture of the early years of modern architecture in Europe.

WRIGHT, FRANK LLOYD. *Writings and Buildings.** 1960 (Horizon). This paperback has brought together a wide selection of Wright's writings which are arranged to describe chronologically the major periods of the master's work. The selections are supplemented by photographs, drawings and floor plans. Included also is a very helpful list of Wright's executed work still standing in 1960. Arranged geographically with specific street and town addresses, the list is accompanied by maps locating the principal buildings. Some reservations might be stated in regard to the arrangement of the writings. The editors selected these to explain verbally and to illustrate Wright's work of a specific period. But the section on "Prairie Architecture, 1893–1910," as an example, includes comments by Wright written as early as 1901 and as late as 1957. While this organization by subject does violence to their strict chronology, grouping by subject provides a forceful unity for each section of the book. Several Wright essays, such as "The Art and Craft of the Machine," are presented in their entirety for the first time.

ZEVI, BRUNO. *Toward an Organic Architecture.* 1950 (Transatlantic). The author is a perceptive and articulate partisan of the Organic movement in contemporary architecture and thus an avid opponent of the International style. This commitment to a cause is revealed in the first part of the study, especially in the chapter, "The Revolt against Modern Architecture in Europe," and even more in the sympathetic presentation of Frank Lloyd Wright in the book's second portion, which is devoted to American architecture. Contemporary American architects included are H. H. Harris, J. B. Dinwiddie, Richard Neutra, Carl Koch and several others. Quite obviously the author's sympathy lies with the sophisticated wood-vernacular tradition of the West Coast and the simple forms which have developed in the past three decades in Scandinavian countries. These forms, the author asserts, "show a good deal of humor and a sense of human playfulness with a coherent method. It shows that man's happiness is the aim of architecture today."

PAINTING AND DRAWING BEFORE 1900

John Hoag

Art Library, Yale University

ALBERTI, LEONE BATTISTA. *On Painting.* 1956 (Yale). Alberti (1404–72) dedicated his *Della Pittura* to the artists of Florence in 1436. In it he embodied not only theories of his own but also the results of the extraordinary Florentine artistic revolution of the previous quarter-century. He treats composition, modeling and color and presents a theory of linear perspective of utmost importance to Western painting. His book was influential in its own time but even more so in the later sixteenth and seventeenth centuries when it became the bible for academies of painting from Bologna to Paris. It still influenced academic painting through the nineteenth century. Its value today lies in the understanding it gives of the problems facing the Renaissance painters of the fifteenth to the seventeenth centuries.

BERENSON, BERNARD. *The Drawings of the Florentine Painters.* 1938 (Chicago). The scope of this work is such that it has never been surpassed as a source book on this vitally important subject. A study of his drawings is essential to an understanding of the style of an individual painter. Abundantly illustrated, one of the three volumes is entirely devoted to plates. This work provides a visual commentary on most of the major painters of Florence, the paramount center for the development of Italian painting throughout the fourteenth and fifteenth centuries.

CAHILL, JAMES. *Chinese Painting.* 1960 (Skira). In this first adequately illustrated general work on Chinese painting from about 100 A.D. through the eighteenth century, the author contends that only in Chinese painting does there exist a counterpart to the extremely personal and individual expression current among painters. In our own time the paintings are presented against a background of the esthetic and critical ideas current in their respective periods and schools. Many hitherto unpublished works from the old Imperial collections now in Formosa are here reproduced for the first time, all in color.

CENNINI, CENNINO. *The Craftsman's Handbook, "Il Libro dell' Arte," Cennino d'Andrea Cennini.** 1960 (Dover). Cennini's book, written about 1390 or a little later, is the earliest technical treatise on painting. In it are described in detail all the techniques of the medieval painter. Unlike Alberti, who devoted himself more to the theory than to the practice of painting, Cennini represents the craftsman's approach equally essential to the understanding of the background of Western painting. The translation is aimed toward practical use by artists but provides fascinating reading for the layman. It includes comments on decorum: he believed women to be the greatest cause of unsteady hands in artists. Cennini's theory of human proportions derived ultimately from Byzantine art is one of the very rare sources for our knowledge of medieval artistic theory.

CLARK, KENNETH. *Leonardo da Vinci.** 1958 (Penguin). Leonardo da Vinci (1452–1519) is of utmost importance in painting as in many other fields, not so much for what he accomplished, though his achievements were of superlative quality, but in the development for which he prepared the way. He is the direct precursor of the High Renaissance. Without his example the achievements of both Raphael and Michelangelo would have been impossible. In his exploration of the world of nature and of movement he gave another dimension to the teachings of Alberti.

This book is one of the most recent, scholarly and readable of the countless biographies of Leonardo. Its sixty-seven plates are well chosen and include many drawings with the paintings for which they served as studies. However, for a larger selection of Leonardo's works the reader might consult Ludwig Goldscheider's *Leonardo da Vinci* (Phaidon, 1951) in which Giorgio Vasari's life of Leonardo of 1568 is reprinted and annotated.

DUPONT, J., and **C. GNUDI.** *Gothic Painting.* 1954 (Skira). This is one of the better compendiums of reproductions of Gothic painting from the thirteenth through the fifteenth centuries in western Europe. The book provides as complete a visual survey as possible by the use of illuminated manuscripts and stained glass where panel paintings or frescoes are lacking. Although the late Gothic International style is followed into fifteenth-century Italy and France, Netherlandish painting of the same period is omitted, and the reader should use Panofsky, *q.v.*, to fill in the gap. Following loose geographical divisions, the text is brief but informative.

GOLDSCHEIDER, LUDWIG. *The Paintings of Michelangelo.* 1940 (Phaidon). Michelangelo, one of the giants of the history of painting for all time, was primarily a sculptor, and his biography should be read as that of a sculptor or an architect rather than as that of a painter. Nevertheless, his great masterpiece, the ceiling of the Sistine Chapel, can almost be called the first baroque ceiling, so profound was its effect upon the work of later painters. Goldscheider's book should be consulted primarily for its superb plates; its text is brief and factual. For a fuller treatment of the life of Michelangelo consult Vasari, *q.v.* A selected bibliography and chronological table are appended.

LASSAIGNE, JACQUES. *Spanish Painting* (2 vols.). 1952 (Skira). The book covers the history of Spanish painting from Romanesque frescoes to the mid-twentieth century with numerous color plates. The text is authoritative and readable. Due emphasis is given to the successive waves of foreign influence which affected Spanish painting from its infancy, first from Italy, then from the Netherlands, then from both in the seventeenth century. Extensive coverage is given to El Greco, Velaquez and Goya—the three Spanish painters whose fame and whose influence on modern painting extend far beyond the borders of Spain.

MAIURI, AMEDEO. *Roman Painting.* 1953 (Skira). All the Skira books of colored reproductions of painting are worth studying; not only are the reproductions in this one superlative in quality but also the text is authoritative. The limited amount of surviving Roman painting is almost entirely in the form of frescoes. Therefore one cannot study whole compositions within the format of these pages. The text, however, makes up for this, and further information is provided by Swindler's much more extensive *Ancient Painting, q.v.* The range in date is limited, as only five paintings prior to the first century B.C. are reproduced, all the rest falling between 100 B.C. and 79

A.D. The arrangement by subject, still life, genre, gods and heroes, etc., is useful.

MEISS, MILLARD. *Painting in Florence and Siena After the Black Death.* 1951 (Princeton). This book deals with the period from around 1350 to 1375 when a new religious preoccupation engrossed the painters who were so soon to embrace the very different ideals of the fifteenth-century Renaissance. The text is a model of scholarship, worth reading for its content as well as being an example of sound art-historical research. The author's carefully reasoned inquiry into the relationship between visual form and meaning leads to a clarification of a period much longer than the seventy-five years of his subject. He sheds light on Giotto as well as upon Masaccio.

PANOFSKY, ERWIN. *Early Netherlandish Painting* (2 vols.). 1954 (Harvard). The greatest school of northern painting in the fifteenth century grew up to serve the wealthy patrons of the Low Countries. Jan van Eyck and his brother Hubert and the somewhat later Roger van der Weyden practiced a kind of painting which, unlike that of their Italian contemporaries, had close connections with the miniatures in earlier illuminated manuscripts. Panofsky explores the complicated origins of this school, discusses its many ramifications, and analyzes the complicated iconography of its extant works. The text is lively and interesting; and the exhaustive bibliography, index and notes make it the standard reference work in English for this period.

POPE-HENNESSY, JOHN. *Sienese Quattrocento Painting.* 1952 (Phaidon). Sienese painting of the fifteenth century (this book covers the work of only twelve painters between 1430 and 1490) is of particular interest to American students as so many examples, often of primary importance, are in American collections. The introductory essay is the best brief account we have of this school of painting. The plates are of good quality; and many details, essential to the understanding of this delicate and personal style, often on small-scale panels, are included.

RICHARDSON, EDGAR P. *Painting in America.* 1956 (Crowell). This book is a competent, scholarly and readable history of painting within the boundaries of the United States from the earliest times until the mid-twentieth century. Only the last fifty of the 418 pages, however, are devoted to recent work. The illustrations, a few in color, are well chosen, although the author's use of European terms to define periods in America may be confusing. His baroque and rococo appear considerably later than do their counterparts in Europe, and only when he reaches neoclassicism does he mean substantially what is meant abroad. Nevertheless this is a well-balanced view. The author considers the earlier painting neither overly original nor wholly derivative.

ROBB, DAVID M. *The Harper History of Painting, The Occidental Tradition.* 1951 (Harper). This book in 953 pages traces the history of Western painting from its beginnings to the mid-twentieth century. It is intended to provide a ready reference for the student and to that end provides a glossary as well as a selected bibliography. The scope is such that treatment of individual painters and schools is brief, but the examples are well chosen. In conjunction with more intensive studies the book can be very useful.

SACHS, PAUL J. *The Pocket Book of Great Drawings.** 1951 (Washington Square Press). An illustrated survey of the art of drawing from the caveman to the nineteenth century by one of the foremost connoisseurs of drawings in America, this book is based on the experience of a lifetime of collecting. The text, divided by nationality, is extremely readable and informative. In both selection and (surprisingly in a paperback) quality, the reproductions are superlative.

SUIDA, W. E. *Raphael.* 1941, 1948 (Phaidon). Raphael (1483–1520) in his brief and crowded career almost single-handedly created the High Renaissance. His "School of Athens" in the Stanza della Segnatura of the Vatican sums up its era as does no other single painting of any period. Like Michelangelo's, the Raphael bibliography is immense, but for a knowledge of his works and their preliminary drawings this book is essential. The brief factual text may be supplemented by Vasari's *Life of Raphael, q.v.*

SWINDLER, MARY H. *Ancient Painting.* 1934 (Yale). Here is the standard work on painting from the caveman through the Romans. The illustrations are abundant though small in format. This is not a book to be read from cover to cover (although the experience would be worthwhile) but rather a useful reference. The approach is quite archaeological but problems of interpretation, when the time span covered is so vast, would not only by now have become dated but would also have added enormously to the bulk.

VASARI, GIORGIO. *Vasari's Lives of the Artists: Biographies of the Most Eminent Architects, Painters and Sculptors of Italy.** Ed. by Betty Burroughs. 1946 (Simon). Giorgio Vasari (1511–1574) first published his *Lives* in 1550 but followed this in 1568 with a much expanded edition to which were added the lives of a number of living painters. A satisfactory annotated edition of Vasari in English is still lacking, although the A. B. Hinds translation of 1927 (Dutton, 4 vols.) is fairly good. The Burroughs condensation based on an English translation of 1850 retains the lives of the major Italian painters and sculptors and provides illustrations of their works. It has a brief glossary and index but no notes. The reader in search of further information should consult the Hinds translation mentioned above or, best of all, the complete Italian edition of 1878–82, annotated by Gaetano Milanesi, which is most frequently consulted by scholars.

WATERHOUSE, ELLIS K. *Painting in Britain 1530–1790.* 1953 (Penguin). This exhaustive survey of more than two centuries of painting is lavishly illustrated with 192 pages of plates. The book is principally a study of portrait painting, as the great school of British landscape painting began only in the late eighteenth century. However, this period is of paramount importance for the study of early American painting. The approach is archaeological rather than interpretive.

WILENSKI, R. H. *Modern French Painters.** 1960 (Vintage). This book provides a detailed study of French painting between 1863 and 1938 in a scheme which permits each decade of painting to be seen against the historical events that belong to it as well as the literature, music and drama produced at the same time. Since the biographies of the principal artists are split up in the same manner, the system necessitates some repetition. However, the advantage of linking cultural and social history with the painting outweighs any of its shortcomings. The 1960 paperback is a reprint of that of 1940.

PAINTING AND DRAWING SINCE 1900

Frederick Deknatel

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Art Since 1945. 1959 (Abrams). In this account of the abstract painting that has dominated the painting of every nation of the West since the war, the painting of each major country is treated separately. An essay by one of the nation's leading critics is accompanied by good illustrations. The most important sections are those on France, with a discussion by Marcel Brion, and the United States by Sam Hunter. The latter's is perhaps the best interpretation of contemporary art in the book. Other interesting sections are those on Germany by Will Grohmann and Great Britain by Herbert Read. No effort is made to integrate or evaluate the parts. Rather, the reader of the separate accounts has the task of seeing for himself what the common elements and differences are among these national groups of artists. No other book attempts to present such a worldwide survey of contemporary painting.

BARR, ALFRED H., JR., ed. *Masters of Modern Art*. 1959 (Doubleday). Issued by the Museum of Modern Art on its twenty-fifth anniversary, this volume is one of the best presentations of the modern movement as a whole. Painting has the major emphasis; but prints, sculpture, architecture, design, photography and the motion picture are also covered. It is richly illustrated with many colored plates from works in the Museum's collection. Mr. Barr treats every major artist and all the "isms" of modern painting from impressionism to the present. His is a brilliant manner of concisely defining a style or characterizing an artist or an individual work. The text is enriched by many quotations from the catalogues of former Museum exhibitions which in the past have brought out so much significant information on modern art. This handsome volume is an exceptionally good place in which to become acquainted with what has happened in painting in the last sixty years.

BARR, ALFRED H., JR., *Matisse.* 1951 (Doubleday). By the foremost authority on twentieth-century painting, this is the most complete work that has appeared on any modern artist. The purpose is to concentrate on the factors that directly relate to Matisse's great contribution as an artist. His personal life and the questions of interpretation of his character—the usual concern of a biography—are not the central focus. The emphasis, rather, is on the circumstances of the artist's production, the relationship of his paintings to each other and to the work of earlier and contemporary artists, and to Matisse's contacts with the public through critics, collectors, dealers and exhibitions. Barr's method is to establish the facts with the most scrupulous attention to accuracy, to elucidate relationships as objectively as possible, and to let facts and the works speak for themselves. The illustrations of Matisse's work are extensive, and the plates, as always in Museum of Modern Art productions, are very good.

BOECK, WILHELM, and **JAIME SABARTÉS.** *Picasso.* 1955 (Abrams). This book is one of the series of handsome, well-made tomes on modern art issued by Harry Abrams, Inc. The text consists of two parts, an introductory essay on Picasso by his lifelong friend and secretary Sabartés, and a much longer section by the German scholar Boeck on Picasso's work. Touching on all phases of the artist's very large output, the latter section is both thorough and valuable for its interpretation of Picasso's development. Illustrations aim at excellence in the full-page plates and at coverage in those with many reproductions to a page. This book is the best place to obtain a comprehensive review of Picasso's work.

GOLDING, JOHN. *Cubism; A History of the Movement, 1907–1914.* 1959 (Wittenborn). This scholarly publication is an informative study of cubism from its origins to the beginning of the First World War, when divergent tendencies appeared in the movement and the original group of painters broke up. The first chapters deal with the various painters active in the movement and with critical interpretations of cubism. The major portion of the book examines the individual roles of Picasso and Braque, founders of the style, and their collaboration. Then come sections on Juan Gris and on the influence of cubism on other French painters, notably Léger and Delaunay. In conclusion, emphasis is placed on the great importance of cubism for subsequent twentieth-century painting, but the difference between it and purely abstract styles of painting is carefully established. In this sound piece of art history, difficult problems of interpretation are dealt with in lucid and straightforward language.

HAFTMANN, WERNER. *The Mind and Work of Paul Klee.* 1954. Of original and inventive mind, Paul Klee was also among the most subtle and profound artists of the twentieth century. More and more he is regarded as one of the main sources of inspiration for present-day painters. This brilliant interpretation of Klee's art by the foremost critic of postwar Germany is based on the analysis of Klee's writings and a few key pictures. Stage by stage Mr. Haftmann leads the reader into the depths of Klee's art and thought with a clarity of expression and sureness of method that makes this work an illuminating guide to the meaning of an advanced modern artist. What is revealed about Klee has a wider importance since the issues raised by his work are still basic to the problems of today's painting.

HESS, THOMAS B. *Willem de Kooning.** 1959 (Braziller). Willem de Kooning is a leader of the New York school of abstract expressionist painting and one of the most influential artists in America today. The author, executive editor of *Art News,* writes from a close knowledge of the painter and his circle. He gives an account of de Kooning's career and an interesting analysis of the motives in his paintings. In that the author manages to convey the atmosphere of thought and artistic effort that are involved in de Kooning's work, this book is a most valuable, comprehensive statement of the achievements and problems of painting today. As with all Braziller books, this volume is well illustrated.

HUNTER, SAM. *Modern American Painting and Sculpture.** 1959 (Dell). This informative volume traces the development of abstract painting in the United States. (Only one-tenth of the text is devoted to sculpture.) It chronicles the relation of American painting to advanced work abroad, the various stages through which our progressive painters passed, the advances and retreats they experienced prior to the "breakthrough" in the late 1940's by the abstract expressionist or action painters of New York. Though the book centers upon painting of the last fifteen years, sections on earlier painting contain excellent summaries and interesting interpretations.

Particularly good is the account of the first contacts with French modernism, which culminated in the Armory Show of 1913; and such painters as Marin, Demuth and Dove are discussed at length. The final achievement of the New York painters, the establishing of a position independent of direct European influences, has world-wide significance. This accomplishment was inspired chiefly by Jackson Pollock, *q.v.*, whose work, among the contemporaries, is most thoroughly discussed. Good as an introduction to the whole subject of modern American art, this book is especially valuable for its explanation of contemporary painting.

JAFFÉ, H. C. L. *De Stijl: 1917–1931; The Dutch Contribution to Modern Art.* 1956. "De Stijl" refers to a group of abstract artists and architects which formed in Holland during and after the First World War. A pioneering movement in completely abstract, nonrepresentational art, it has had strong impact both in its own and the present day. The author is on the staff of the City Museum of Amsterdam, but the book was originally published in English. The emphasis is on the historical evolution of the movement and its intellectual and philosophical sources. Jaffé discusses at length Mondrian, leading painter of the group. He has carefully investigated Mondrian's development and achievement and published some of his writings as an appendix. As an account and interpretation of a modern art movement, this is a fine piece of scholarship. "De Stijl" is important for all who are interested in the progressive art movements that have shaped the art of our century. For Americans, it is particularly important because of the interest a number of leading contemporary artists have shown in Mondrian.

KANDINSKY, WASSILY. *Concerning the Spiritual in Art.** 1955 (Wittenborn). This famous essay on the nature and purpose of abstract art was written in 1912 by one of the leading abstract painters of the century while he was taking the first steps in the new direction. Kandinsky's strong influence on our time was exerted through both his writings and his work. As a painter he attempted to create works that were "graphic representations of a mood and not a representation of objects." His argument is not always easy to follow, but even a cursory reading will give an idea of the basic assumptions about the correspondence between forms of painting and feelings and ideas on which his nonrepresentational art rests.

LEYMARIE, JEAN. *Fauvism.* 1959 (Skira). This work chronicles the first revolutionary movement in painting of the twentieth century. Called "wild beasts" (fauves) by a contemporary critic and led by Matisse, others in the group were Derain, Vlaminck, Dufy and, for a time, Braque. This account of the fauve movement, written by one of the most highly regarded French writers on modern art, is authoritative. The author's analyses and interpretations of individual works and painters are penetrating. He also considers the influence of the fauves on German expressionism. The translation from the French is smooth, and the illustrations in color are of the high quality that has made Skira art publications famous. A new interest in fauve painting has developed in recent years because of the affinity of our contemporary abstract painting with the brilliantly colored and sketchily painted pictures of this French movement of half a century ago.

O'HARA, FRANK. *Jackson Pollock.** 1959 (Braziller). Pollock is the greatest initiator of new methods and conceptions in American painting—some would say in painting anywhere—since the war. He is considered to be the major force in the movement in New York in the 1940's that established itself in a position of world leadership. His famous technique of dripping paint on large canvases has had its influence all over the world. O'Hara, a poet of distinction, writes a sensitive interpretation of Pollock's accomplishment, differentiating its phases and emphasizing its most significant achievements. This Braziller volume is well illustrated.

PENROSE, ROLAND. *Picasso: His Life and Work.* 1959 (Harper). Of the many books on Picasso, this is by far the best biography. The account of his life is remarkably full, considering the subject is still living, and is unusually valuable for an understanding of this dominant figure of twentieth-century painting. Picasso's existence has had a variety and a change of circumstance that are parallel to the variation in style for which his painting is famous. This is true from his earliest beginnings as a precocious child artist, son of a Spanish art teacher, to his present life with its carefully maintained "Bohemian" atmosphere in a luxurious setting on the Riviera. He has had important friendships, particularly with such poets as Apollinaire and Eluard. The women he has loved have been reflected in a number of ways in the style and subject matter of his paintings. Penrose is a collector, connoisseur and critic who has known Picasso and his work for many years. While emphasizing the story of the subject's life, he does not neglect his work. In a well-written and readable style, this full work on the man as a whole clearly interprets Picasso's art.

SELZ, PETER. *German Expressionist Painting.* 1957 (California). Expressionism is the major German movement of early twentieth-century painting. Although supplanted by new trends in the early 1920's, expressionism is to be placed with the contemporary French movements of fauvism, to which it is closely parallel, and cubism as one of the great artistic innovations of the present century. A thoroughly documented, well-illustrated and comprehensive account, this book emphasizes the successive stages of expressionism—its forerunners, the emergence of the new style in the Brücke group in Dresden, the work of important individual artists such as Nolde and Kokoschka, and finally the Blaue Reiter group in Munich, where the thought and art of Kandinsky and Marc moved in the direction of abstraction. An intelligent and well-written history, this will long be the standard book on the subject.

SCULPTURE

Edwin C. Rae

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ELISOFON, ELIOT, and **WILLIAM FAGG.** *The Sculpture of Africa.* 1958 (Praeger). Seldom has there been a more successful attempt to introduce a subject visually. Harvard researcher Elisofon's large-scale and arresting photographs (many fill a whole page) create an impact that is immediate and unforgettable. They resulted from a study of twenty thousand objects located in Africa and in museums in Europe and America. Adroit adjustment and dramatic lighting are part of the secret. Also noteworthy is the inclusion of more than one view (in one case six) of some of the statues. A large map indicates the location of the cultural groups which produced significant sculpture.

Though eclipsed by the fully captioned pictures, the simply written text is stimulating as well as sane and sound. An eight-page preface by Ralph Linton, late professor of anthropology at Yale, discusses the nature of primitive art in a balanced and meaningful way. The treatment of techniques, general characteristics and an introduction to the art forms of the various tribal groups constitute the contribution of Fagg, ethnologist at the British Museum. No poems nor quaint stories appear but plenty of fine sculpture and pertinent discussion.

KRAMRISCH, STELLA. *The Art of India.* 1954 (Phaidon). This book is primarily an introduction to the nature of Indian sculpture, particularly Hindu. Islamic art has been omitted. The work was not written as a history, but it explains briefly some of the Indian theological concepts and the Indian point of view. (The author lived in India for nearly thirty years and was professor of art at Calcutta University.) Illustrations are largely of sculpture, often in detail, but there are some views of architecture, a lack of awareness of which would make most of the statues far less meaningful. Brief notes and bibliographies follow the plates. Some readers will doubtless find the text lyrical and exciting; others might describe it as indefinite and obscure. But no one can miss the author's knowledge of her subject and her ardent, contagious love for it. From the book as a whole one should gain a significant "feeling" for Indian sculpture.

LULLIES, REINHARD, and **MAX HIRMER.** *Greek Sculpture.* 1957 (Abrams). To give as closely as possible the experience of seeing the originals—a worthy aim of any book on art—is here very satisfactorily achieved. To comply with this aim, Lullies and Hirmer sometimes offer several views of an object. The excellent reproductions show very little of exaggerated shadows, the theatrical or "trick shots." Most of the material is marble and looks like it. The color plates remind us of this often forgotten but important part of most Greek stone sculpture. It is of great significance that the statues discussed are almost all probably Greek originals. The text by Lullies, an official of the Bavarian collections of antiquities, is conservative and levelheaded, an amalgam of archaeology, history and criticism. It alludes to the characteristics and development of some of the schools of sculpture; subject matter is sketched briefly; "closed and open form" are indicated in the Hellenistic period. A usable appendix describes the objects illustrated and gives factual data and bibliographical references. The book assumes only intelligent interest on the part of the reader but would also be at home in the scholar's library.

MÂLE, EMILE. *The Gothic Image: Religious Art in France in the Thirteenth Century.** 1958 (Harper). In a very positive way the art of the early and high Middle Ages sought to communicate spiritual truth. Symbols were constantly used. Medieval man felt that everything that could be sensed was symbolic. Representations of all kinds of things were pressed into the service of the divine. Intangibles, too—light and space—were employed with powerful effect. But later ages forgot the meaning. Mâle's great classic, first translated into English in 1913, is still the cornerstone for an understanding of the meaning of Gothic sculpture and stained glass. In a model of clear-cut, simple exposition he indicates the role of subject matter, of position and number. He then shows how the thirteenth-century French cathedral is a living compendium of medieval culture. Sculptured figures are found to parallel St. Vincent of Beauvais' encyclopedic four *Mirrors*—

of Nature, Instruction, Morals and History. The Apochrypha, Golden Legend and other sources added to the sculptured throng. There are numerous illustrations, adequate to Mâle's iconographic purpose, but considerations of style and technique must be studied elsewhere. Written with understanding and sympathy, it is free from pietistic inhibitions. Genuineness is the guiding precept. As we read, we begin to understand how medieval man thought and saw.

POPE-HENNESSY, JOHN. *Italian Gothic Sculpture*. 1955 (Phaidon). This first of a set of three volumes planned to portray Italian sculpture from the mid-thirteenth to the eighteenth century includes figures transitional to the Renaissance, notably Jacopo della Quercia and Ghiberti. As an introduction rather than a history, the text is a stylistic summary linked to the plates, which, whenever possible, "present an honest image of the sculptures as they were intended to be seen." In general, there is a section for each artist. Notes following the plates give more details concerning the objects illustrated. Pope-Hennessy plunges immediately into the matter at hand and makes no attempt to be entertaining. Coolly dispassionate, he indicates, for instance, inadequacies as well as triumphs in the Gates of Paradise. All that the reader need bring is a liking for Christian themes done in an obviously representational, three-dimensional medium. The sculpture itself does the persuading. Contemplation of the pictures alone will bring a rich harvest.

POPE-HENNESSY, JOHN. *Italian Renaissance Sculpture*. 1958 (Phaidon). ". . . by far the most lucid and authoritative conspectus of the masters and themes of Renaissance sculpture available in any language," states one of England's foremost scholars.

Pope-Hennessy covers only artists who are clearly of the first phase of the Renaissance; transitional figures are considered Gothic. The book begins with competition for the bronze doors of the baptistery of Florence in 1401. Then follow fourteen sections of introductory text, clearly and succinctly written in a free, flowing style. Among subjects discussed are Donatello and the Renaissance relief, the humanist tomb, portrait busts, equestrian monuments, the bronze statuette, the Renaissance in Siena, in Rome and Naples, Lombardy, Venice. Here are artists well known and dear to European culture. Beauty of subject, material and execution is delightfully apparent, as are vitality and poignant expressiveness. The notes which follow the plates discuss the objects represented and are arranged according to artist. Here detailed information, considerations of attribution, dating and other elements that would have slowed the introductory development are recorded, often of interest to the general reader and always a mine of information and suggestion for the specialized student. The needs of both are brilliantly fulfilled.

READ, HERBERT. *The Art of Sculpture*. 1956 (Pantheon). Six lectures given at the National Gallery in Washington form the basis of this book. Not a history, though it illustrates nearly every type of sculpture known, it is an attempt to establish the intrinsic nature of sculpture. As in much of Read's extensive writing on art, the search leads through many related fields, and one encounters many a concept of esthetics and related philosophical systems. The core of the matter begins and finishes as "form in its full spatial completeness," as Henry Moore puts it. There are many other effective quotations. A powerful drive is furnished by the belief that today sculpture has an opportunity, as almost never before, to realize itself as an independent art.

The development of the theme begins with the perception of solid form. Then follow comments on the amulet and the monument, views on the place of the image of man, the illusion of movement and the impact of light. The illustrations are selected with a sensitivity for which Sir Herbert is well known. No timid esthete, he finally discusses seven touchstones (examples) which he considers supreme. A thorough study of this book is a liberal education and vital to a fuller understanding of sculpture. But one will not be able to follow all of the ideas or to agree with all of the conclusions, for the real subject is the perception of being.

RITCHIE, ANDREW C. *Sculpture of the Twentieth Century*. 1952 (Museum). "I have . . . composed an anthology of sculptors . . . to give a fair picture of the diverse directions sculpture has taken in our century." Ritchie notes that a renewed interest in form, space and light has led to a marked revival of sculpture in modern times, following a great decline in its importance from the seventeenth to the nineteenth century. However, costliness of materials, processes and transportation make the "freedom of individual expression," so valued today, much more hazardous for the sculptor than for the painter or writer. The new directions begin with Rodin's exploitation of the vital effect of the play of light on surfaces. Then follow five other concepts: the object idealized by artists like Maillol, Lehmbruck, Lachaise; the object purified through organic abstraction (Brancusi, Lachaise again, Arp, Moore and others); the object dissected by the cubists and futurists (notably Picasso, Lipchitz, Archipenko); the object constructed on geometric principles (Pevsner, Gabo, Vantongerloo, Nicholson); and the object as related to the subconscious by Picasso, Calder and others. Fortunately, these groupings are meant to orient and suggest rather than to indoctrinate with absolutes. A mingling of attitudes is noted in the vital last decade. Most of the 181 illustrations are full page and effective. Refreshingly infrequent is the use of words such as "amazing," "enormous" and "fearful." Quotations from several of the sculptors add to the sense of genuineness of a book that is not brilliantly written but is instructive and well considered.

RODIN, AUGUSTE. *On Art and Artists.* 1957 (Phil. Lib.) Rejected for decades, later adored, then despised by the "modernists" of the early 1920's, now valued for his comments as well as for his sculpture—Rodin has seldom been offstage. These remarks, recorded by Paul Gsell in 1911, concern Rodin's own sculpture, Greek sculpture, Michelangelo, nature, realism, the relations of form and content, the ugly and the beautiful, movement and progression, and much more. The raconteur asks; the master expounds. Such things as Rodin's unorthodox methods of using the model and the irrepressible energy with which he thought and lived and worked add to the stimulating fare. This discussion is not an ordered discourse nor in any way a history but a forceful artist talking about art. The artist whom Rodin portrays finds at times "his own heart on the rack, yet stronger than his pain is the bitter joy which he experiences in understanding and giving expression to that pain. . . . He salutes ingratitude as an experience that shall enrich his soul." At times one wonders just how closely Rodin's words have been set down, but the book is none the less a vital record of some brilliant observations. Rodin's humanism is seen in the outer as well as the inner layers of meaning. Leave it alone, however, if for you great sculpture consists of wire cages and welded junk.

SELTMAN, CHARLES. *Approach to Greek Art.** 1960

(Studio). Greek art becomes here the pulsating expression of a live civilization. In no way merely an archaeological study, it is in every way fresh and vital. Seltman finds that carving, to the Greek, was the making of fine things—such as jewelry. Minoan art shows this. The characteristics of Greek esthetics are discussed in conversational style, then the use of color and the reasons for conventionalization in early Greek art. Analogies to literature are drawn. Archaic art is formal, poetic; early classical, dramatic. Coins (Seltman's specialty) and the other applied arts are considered important manifestations. A choice selection of vases appears. Throughout, there are references to other phases of Greek sculpture, to poetry, to drama. "Descriptive Art in Greece" ushers in the high classical period, which is likened to fine prose; similarly, late classical is paired with rhetoric. Praxiteles' "Hermes" glows under the description of its probable original state. The later art of Greece is found to be more biographical in nature; the age of the collectors is aptly termed "museum." Here a balanced scholar who has never lost the naïve eye nor the probing, ingenuous mind has written a brilliant essay. The plates accord with the text and consist almost entirely of originals, individually chosen and often freshly photographed.

WEISMANN, ELIZABETH WILDER. *Mexico in Sculpture, 1521–1821.* 1950 (Harvard). This book has been much reviewed, much praised. The unusual title indicates an approach which differs from that found in many histories of art. Mrs. Weismann's close acquaintance with the sculpture of the colonial period forbids the more authoritarian treatment appropriate to a culture where the succession of styles and attitudes is more clean cut, more meaningful. Gothic, Mudejar, Renaissance, folk art, baroque, pre-Columbian—all are there. The author has determined, however, that the sculpture will not become so many "examples" to be dissected, catalogued, filed and forgotten. Her approach is deeply sympathetic, yet perceptive and intimate. The Indian-Spanish hybrid of the earlier years of the period is well worth the emphasis she gives it.

A few words of introduction are followed by a visual anthology arranged in a generally chronological sequence. The format is that of a well-ordered exhibition catalogue, illustrations and discussion being contained on opposite pages in every instance. This arrangement, along with the writer's simple, charming style, makes the reading of the book an esthetic experience in itself. Breadth and depth of investigation are indicated by the notes and bibliography at the end, a reassurance that Mrs. Weismann's impressions are firmly rooted.

WITTKOWER, RUDOLF. *Gian Lorenzo Bernini.* 1955 (Phaidon). Bernini—fountainhead and most brilliant creator of baroque sculpture the world over—has been done justice in this simple, readable, definitive monograph by a leading scholar. The brief (forty-three-page) exposition is a distillation of extensive research and acute observation which occupied the greater part of a lifetime. Documentation and bibliography for each monument, along with a fine chronological chart and indexes, occupy eighty-six pages. Emphasis is on the objects themselves, though enough biographical detail is there to give the artist life. Bernini's studio became a large enterprise when the artist was only twenty-six years old, but his ability to organize placed a distinctive stamp on most of the work.

Though convinced of the absolute beauty of human proportions, Bernini did not imitate nature; he sublimated it. He respected the antique but used it as a point of departure, not as an immutable mold. His vigorous originality of concept demanded the integration of architecture, sculpture and painting in a more symphonic way than had ever been done before. Animated and picturesque, his fountains show implied movement in the carving carried over into surging reality in the waters. His deep and sincere religious feelings are embodied in sensuous forms which become understandable, even acceptable, under Wittkower's restrained handling. Thus introduced, the 122 fine plates, some of them showing details almost the size of life, make abundantly clear the robust grandeur of the seventeenth century and the genius of Bernini.

DESIGN AND CRAFTS

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ARNHEIM, RUDOLF. *Art and Visual Perception: A Psychology of the Creative Eye.* 1954 (California). Arnheim interprets phenomena of visual perceptions as observed and described by artists and psychological investigators from the Renaissance to modern times with emphasis upon the observations and interpretations of the gestalt school of modern psychology. The classes of visual phenomena considered are balance, shape, form, growth, space, light, color, movement and expression. This book is not an analysis of art works in terms of design or spatial patterns, but it would be valuable supplementary reading for all persons concerned with space analysis and all who are developing their power of observation and their appreciation and understanding of works of art. Experienced artists also have much to learn from this treatise. The author is opposed to the theory of art as merely pleasing formal relationships. To the gestaltist, form and content are seen as a unity. While all abstract concepts cannot be interpreted pictorially or in terms of architecture or sculpture, those that can should be translated by the artist in such a way as to become an integral part of a visual conception.

BOE, ALF. *From Gothic Revival to Functional Form.* 1957 (Oxford). Largely an account of the theoretical ideas behind the attempted reformation of Victorian applied art in England, this book also takes into consideration the social, economic and industrial conditions which contributed to the degeneration of taste and craftsmanship. Pugin, Ruskin and Morris, inspired by the Gothic achievement, argued passionately and with conviction for good craftsmanship, appropriate Christian ornaments and respect for the nature of materials. However, it was William Dyce, Henry Cole, Owen Jones, Christopher Dresser and C. R. Ashbee, who accepted mechanized industry not as an evil necessity, but as the truly modern basis of production. They hoped to subject the machine to artistic will and to fashion beautiful objects for common, everyday use. They hoped to educate better designers, raise the level of public taste and convince manufacturers of the saleability of simple, functional, well-designed objects.

This book merits a place along with Nikolaus Pevsner's *Pioneers of the Modern Movement* and *High Victorian Design* and the catalogue of the Exhibition of Victorian and Edwardian Decorative Arts held at the Victoria and Albert Museum in 1952. Mr. Boe calls attention to a growing interest today in Victorian *objets d'art*. Although he presents the sound arguments of essentially functionalist critics, he does not analyze the component ideas of functionalism; moreover, the introductory chapter suggests that our rejection of much Victorian design may have been based upon arbitrary taste which may even now be changing to a new arbitrary taste for the ornate and illogical.

EMERSON, SYBIL. *Design: A Creative Approach*. 1953 (International). The author describes a series of experiences in design for the beginner based on experimentation with a variety of simple materials which require no skill in manipulation. For each experience the reader is presented with an idea followed by the description of experiments which he can make and several illustrations of similar experiments by students of design or professional artists. The experience is concluded with a summary or review. The ideas demonstrated in this manner are the familiar principles of harmony, variety, unity, emphasis, direction, contrast, etc., applied to such elements of design as line, form, space, color, texture and pattern. The book resulted from work with groups of college students in a course called "Design in Materials," where most of the student illustrations originated.

A modest book, neither profound nor provocative, its strength is twofold: one, the clarity of the discussion of design in terms of common human experience, and two, the author's willingness and ability to include the reader in the design experiment and encourage him to participate.

GILLISPIE, CHARLES COULSTON, ed. *A Diderot Pictorial Encyclopedia of Trades and Industry*. 1959 (Dover). The ideology of liberalism associated with the encyclopedists is better known today than the technology of the mid-eighteenth century, which the encyclopedists described by magnificent engravings and texts. The Dover edition helps to make up that deficiency. The *Encyclopedia* appeared before its readers, from 1751 on, in the complementary guises of ideology and technology. The purpose of this new edition of 485 of the plates is not only to reproduce engravings that illustrate the principal machine and hand crafts but also to remind us that the farsighted conception of the original editor Denis Diderot and his associate d'Alembert was to make technology a vehicle for the ideology. Science was to serve mankind through technology and tolerant, rational living.

Mr. Gillispie has contributed a valuable interpretive introduction and explanatory notes on the plates. The general reader can benefit from the text because it is descriptive rather than theoretical. The specialist will be interested in details of process and mechanism. Crafts such as tapestry making, bronze casting, and glass blowing are described. But the student of social and economic history will see this as a panorama of drudgery, danger and ingenuity on the eve of the Industrial Revolution before the application of steam power and mechanization to large scale production.

GLOAG, JOHN. *Georgian Grace: A Social History of Design from 1660–1830.* 1956 (Macmillan). Details of Georgian life are considered in relation to design with particular emphasis upon architecture and the crafts that serve architecture. Illustrations on almost every page show how taste records the character and social customs of the period. Secondary consideration is given to techniques, principles and theories of design. The author states that his book is an attempt to discover the secret of the Georgian capacity for good design, for the sense of style and impeccable judgment. Contemporary satire makes obvious the fact that the Georgians themselves did not regard their taste as infallible; nevertheless, the author's enthusiasm for the Georgian achievement is contagious, and he offers some convincing explanations for what was unquestionably a high level of excellence.

The strengths of the book are its abundance of illustrations, lively text and its detailed information; its weaknesses are its failure to organize social concepts and forces and its limited exposition of design theory. For example, the impact of romanticism as a social as well as an artistic force is neglected. Bosanquet's thesis, that the primary fact of eighteenth-century esthetics was the adjustment of comparatively romantic modern esthetic feeling to the classical tradition, may be fruitfully applied to Georgian design as well as esthetic theory.

GROSS, CHAIM. *The Technique of Wood Sculpture.* 1957 (Vista). Chaim Gross has been a sculptor since he established his own studio in New York in 1927. He is credited with winning for American sculpture in wood the same high place formerly accorded only to work in stone and metal. His book is not only an excellent summary of the artist's technique, but the reader is also offered little glimpses of significant events in the life of the artist and insight into his philosophy of sculpture. It contains information about the types of wood available for sculpture, the characteristics of wood, criteria for selecting wood, prices, the use and care of the sculptor's tools, and the workroom and its equipment. The author takes the reader through the process of creating a statue from the selection of the block to mending splits and applying the final polish.

MATTIL, EDWARD L. *Meaning in Crafts.* 1959 (Prentice). Written for adults who work with children, especially elementary-school children, this book is not a study of meaning in crafts so much as a book of craft ideas and procedures intended to help the teacher develop a good crafts program. It is delightfully illustrated with photographs by Edward Leos. According to Mr. Mattil, the meaning in crafts for children is instrumental and resides in the use of crafts to promote the creative, social, emotional, physical and esthetic growth of children. The arts and crafts are introduced to children, not to teach techniques of craftsmanship or to create beautiful or useful objects, but to enrich learning situations, act as a catalyst for the integration of information, develop individual sensitivity and appreciation, and bring joy and satisfaction to their lives through creative activity. The author acknowledges his indebtedness to Dr. Victor Lowenfeld, his colleague at Pennsylvania State University, who is noted for his point of view toward education for creativity which springs from John Dewey. Technique is not imparted in this type of craft program; it is the child's own technique which is developed as it grows out of his need to express himself. It is assumed that the child's own technique will have the inherent advantage of being best suited to express what he wants to express.

RASMUSEN, HENRY N. *Art Structure.* 1950 (McGraw).

Art Structure attempts to systematically analyze and explain how to achieve unity in design. Unity is regarded as the common denominator of quality in art works because it underlies all artistic expression from ancient to modern and from abstract to realist. However, the author discusses other things besides unity of design. He devotes several chapters primarily to convincing the reader of the authenticity of the creative approach to art as against the imitative or noncreative. The concluding chapter tends to lessen the author's early emphasis upon unity as it takes up various criteria of judgment such as creativity, order, expressive meaning, taste, sincerity, originality and imagination. A fuller and clearer exposition of the problem of the interrelationship of form and expressive content would be welcome, but there is enough here to stimulate the interest of the thoughtful reader. The student should find most valuable the analysis of the composition of specific works of art (especially Brueghel's "Wedding Dance") and the course of practice exercises.

TAYLOR, JOSHUA C. *Learning to Look: A Handbook for the Visual Arts.* 1957 (Chicago). To help the student become more aware of and define his reactions to a work of art, the author analyzes the interrelationship of content (meaning) and form in three pairs of art works: crucifixions by Perugino and Crivelli, sculpture by Rodin and Max Bill, and houses by Palladio and Frank Lloyd Wright. There follow useful chapters for the beginning student on color and perspective terminology, on the characteristics which distinguish drawing, painting, printmaking, sculpture and architecture, and a chapter on materials and techniques. In a final chapter, "The Artist and the Work of Art," the author stresses that works of art are created to reflect the judgments, the taste, the human evaluations of the artist. Several paintings by David are used to determine his most profoundly characteristic qualities and the way in which David set about establishing those qualities which he made his own. Satisfactory answers to questions that arise in this analysis depend upon a knowledge of historical factors. Thus the student is led from learning to look to a recognition of the importance of art history.

WATROUS, JAMES. *The Craft of Old Master Drawings.* 1957 (Wisconsin). Mr. Watrous, an artist and art historian at the University of Wisconsin, has put a body of traditional drawing techniques at the service of the modern artist or student. His book is also of value to the art historian because it offers ways to distinguish and identify some confusing techniques. The author states that he was inspired to write his book after reading *Die Handzeichnung* by Joseph Meder, formerly of the Albertina Museum in Vienna, an erudite and exhaustive but discursive treatment of drawing techniques published in the 1920's and today out of print. James Watrous' modern manual is written in clear, concise English; it corrects some errors in the older German-language book.

It is arranged in sections according to media. Each section begins with a review of the old literary sources. There are sections on the metalpoint stylus, on the quill, reed and metal pen, on inks such as carbon, iron-gall, bistra, sepia and colored inks, on chalks, pastels and crayons, and sections on charcoal and graphite. Microphotographic enlargements of sample lines from masterworks help to clarify the characteristics of the media. Illustrations are chosen from drawings in American collections which may be seen and studied first hand by the serious student. They represent Western masters of various styles, from the Renaissance to modern times, who are regarded as being among the more important draftsmen in each technique.

GRAPHICS

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The Complete Etchings of Goya. (Disasters of War).* 1943 (Crown). This is mainly a picture book, offering fairly good reproductions of all Goya's etched works. His four great series—"the Capriccios," "The Disasters of War," "the Art of Bull-fighting," and "the Proverbs"—are fully illustrated, and in the case of the "Capriccios," accompanied by Goya's own cryptic commentaries. One might wish that the powerful lithographs of Goya's late years, the four plates of the bulls of Bordeaux, were also included, but the bulk of this artist's graphic work is well represented. The brief introductory essay by Aldous Huxley characterizes Goya as one of the great masters of modern graphic art.

HELLER, JULES. *Printmaking Today.* 1958 (Holt). This compact volume treats in clear technical terms the various graphic processes as practiced by present-day printmakers. Under the four categories of planographic, relief, intaglio and stencil, the techniques of lithography, woodcut and wood engraving, etching and engraving, and silk-screen are described, step by step, in such detail as to enable a student, even a beginner, to follow them through. Excellent photographs of the various procedures accompany the text, while an appendix of formulas and recipes, as well as a selected bibliography, offers further technical information. Historical and critical remarks are brief but concise and are illustrated by selected prints by old and modern masters.

MAN, FELIX. *One Hundred Fifty Years of Artists' Lithographs, 1803–1953.* 1953 (Heinman). This compilation is a full and detailed account of the invention and development of the lithographic process, with emphasis upon the masters of the technique and their individual contributions. A selection of excellent plates, with explanatory comments on each, provides ample illustration of the successive phases in the development of lithography and representative examples of the work of the outstanding masters. A good bibliography lists the books on the general subject of lithography, as well as the catalogues and monographs dealing with individual artists.

MÜNZ, LUDWIG. *Rembrandt's Etchings.* 1952 (Phaidon). This book is the most complete treatment to be found in English dealing with Rembrandt as a graphic artist. Volume I contains reproductions of Rembrandt's complete etched work, as well as much related material, and an introductory essay on the artist's evolution and achievement. The plates are arranged strictly by subject matter, and the reader might question whether this is the best method. It is necessary to refer to the chronological list, with repeated reference to the plates, in order to gain a clear picture of the artist's stylistic development. The complete title of Volume II—"A Critical Catalogue of Rembrandt's Etchings and the Etchings of His School Formerly Attributed to the Master, with an Essay on Rembrandt's Technique and Documentary Sources"—indicates the material covered. The catalogue text is full and informative, and the remarks on Rembrandt's technique are a valuable addition. Also helpful are the lists of copies, later imitations and forgeries, as well as a full bibliography.

PANOFSKY, ERWIN. *Albrecht Dürer.* 1955 (Princeton). This profound, scholarly monograph treats Dürer in all phases of his activity; but he was primarily a graphic artist, and it provides the fullest discussion to be found in English on the subject of his production in woodcut and engraving. Volume I characterizes Dürer admirably as the northern genius who bridged the transition from the Gothic to the Renaissance in Germany and became the foremost exponent of Italian Renaissance ideals in northern Europe. His stylistic development is clearly traced, and strong emphasis is placed upon the interpretation of his great works as only Panofsky is equipped to present them. The second volume contains 325 plates comprising representative examples of Dürer's output in all mediums, accompanied by a concise and informative catalogue text. A selected bibliography of over two hundred titles is provided for the reader who wishes further information.

ROGER-MARX, CLAUDE. *French Original Engravings from Manet to the Present Time.* 1939 (Hyperion). The word "engraving" in the title may be somewhat misleading. It is here used in the broadest sense and covers not only the intaglio techniques, with particular emphasis upon etching, but also woodcut and lithography. The book is especially informative in its discussion of the revival of the original print during the period of impressionism and its subsequent development as a vehicle of creative expression by the most outstanding French artists of the late nineteenth and early twentieth centuries. One hundred forty-four full-page illustrations, including sixteen in color, are representative and well reproduced.

SACHS, PAUL J. *Modern Prints and Drawings.* 1954 (Knopf). The author calls this a picture book with brief comments about prints and drawings, but the comments accompanying the 222 plates are so packed with information and critical observation that they provide one of the best and most comprehensive surveys available in the field of modern graphic art. Each of the ten chapters, moreover, opens with an introduction, also liberally illustrated, treating a particular school or movement, from David and Goya through the various manifestations of modern art in nineteenth- and twentieth-century Europe, Mexico and the United States. The book concludes with a chapter on technical processes and biographical sketches of the more than a hundred artists whose works are reproduced.

ZIGROSSER, CARL. *The Book of Fine Prints.* 1948 (Crown). The introduction to this book offers a brief but clear and informative description of the various techniques and processes in the graphic arts. Then follows a comprehensive historical account of the development of printmaking in the Western world from its beginning in the fifteenth century to the twentieth. Each stage in the development is well characterized, and the outstanding graphic artists in each century are treated in some detail. A final chapter deals with the woodcut's long tradition in China and Japan. The illustrations, nearly six hundred in number, are carefully chosen and well reproduced. Some of them are necessarily small, but they give a comprehensive picture of the scope and development of the graphic arts.

ZIGROSSER, CARL. *The Expressionists: A Survey of Their Graphic Art.* 1957 (Braziller). In a brief text of twenty-nine pages, expressionism is characterized as a movement which traced its origin to a widespread reaction against the aims of impressionism in the closing years of the nineteenth century and which became a deliberate artistic program in Germany in the early twentieth century. Chief emphasis in this book is, therefore, given to the group of German artists who regarded printmaking as a major vehicle of expression and who developed it into one of the most powerful manifestations of modern art. One hundred and twenty-two excellent illustrations, including some in color, accompany the text.

ART CRITICISM AND ESTHETICS

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BERENSON, BERNARD. *The Italian Painters of the Renaissance.** 1952 (Phaidon). Four essays published between 1894 and 1907 gained Berenson the reputation of scholar and connoisseur. Also available in paperback, the 1952 edition was produced by the Phaidon Press and the Samuel H. Kress Foundation as a tribute to the author. The connection with the Kress collection indicates Berenson's position as the acknowledged expert on Italian Renaissance art and reminds us that he was the one who, with Lord Duveen, formed the great private collections for American patrons. For Berenson the greatest concepts of art were expressed by artists of the fifteenth and early sixteenth centuries; afterward art declined. His assumption is that art is representational and must enhance life. To do this, painting must have tactile values, movement and space composition; it must convey sensations of contact, texture, weight, support, energy and union with its surroundings. Beyond this, the values embodied in painting are judged as if the critic were analyzing a group of persons to see if each had conducted himself as a Christian gentleman. America's most influential authority on art, Berenson represents the early twentieth century's contribution to the continuing tradition of criticism according to the grand manner.

BURCKHARDT, JACOB. *The Civilization of the Renaissance in Italy.** 1958. Written by the famous Swiss historian in 1860, the text is now available in paperback. Describing the humanist revival in Italy during the fifteenth century, this book has become the classic embodiment of the proposition that the Renaissance was a distinct break from the preceding culture of Europe. Burckhardt discusses the main achievements of the period: the revival of antiquity, the recognition of the individual, the scientific investigation of the world and the study of man's own nature. He describes politics as a work of art. This study considers the whole social environment in which developed Renaissance art, the major artistic movement of the Western world between 1400 and 1900.

COOMARASWAMY, ANANDA K. *The Transformation of Nature in Art.** 1957. A native of Ceylon, Coomaraswamy was the product of Anglo-Indian education. As a specialist on Indian art, he long held the post of curator of this material at the Boston Museum of Fine Arts. From that institution his influence spread to Harvard with the result that many American-trained scholars of the Orient approach Indian and Far Eastern art from the point of view contained in this book. The assumption is that art and its values formulate aspects of a supreme being. This links Indian esthetics with those professed during the later Middle Ages of Europe by Meister Eckhart or transmitted to China and Japan along with Buddhism. Art has utility in a religious sense, and its conception is determined outwardly in this way; inwardly it is conceived as a delight of reason. It is essentially intelligible and is achieved by the destruction of mental and causal barriers behind which the form of the spirit is concealed. According to this view, mind is a part of nature, its more important part. Whereas Platonic concepts or types of being are external to the conditioned universe, Indian types belong to a contingent world. Form and content are metaphysically conceived, yet are part of the phenomenal world as divine manifestations.

EDMAN, IRWIN. *Arts and the Man.** 1939. A former professor of philosophy at Columbia University has written this introductory essay to the arts as experience. Trained as a Platonist and sympathetic to the philosophy of John Dewey, the author is a great stylist in the use of the English language. He takes the position that to the extent life has form, it is an art. Art gives experience to life, vivifies it. Art can also be an escape from life because it offers a continuity of sensuous pleasure not possible on the plane of ordinary living. But sensuous pleasure is accompanied by a clarification of experience. Art not only formalizes life for the individual but also forms the relationships of men and hence becomes civilization as well.

FRIEDLAENDER, WALTER. *Mannerism and Anti-Mannerism.* 1957 (Columbia). These two essays were first published in German some thirty years ago and represent the gestation of ideas which began as far back as 1914, when the author gave his inaugural lecture at the University of Freiburg. In their present form, they were translated and published as a gift to Professor Friedlaender on his eightieth birthday by friends and students at New York University where he had taught. The text offers a case study in the birth of two styles in painting—mannerism and baroque. It is an essential correction to Heinrich Wölfflin's theory of stylistic analysis. Concentrating on the period 1520–1600, the work deals specifically with the work of Pontormo, Rosso Fiorentino, Parmigianino—creators of mannerism; and the Carracci, Caravaggio, Cigoli and Cerano—creators of the baroque.

GILBERT, K. A., and **H. KUHN.** *A History of Esthetics.* 1953 (Indiana). This is the standard history of esthetics at the college level by two authors specializing in different periods of the subject. The text presents the major problems singled out by the great cultures of Western civilization and the evolution of these problems in varying historical contexts. It is particularly effective for periods prior to the twentieth century as related to classical, Renaissance and post-Renaissance art. (See the complete annotation of this book in the section on World Literary Criticism.)

GILSON, ETIENNE. *Painting and Reality.** 1959 (Pantheon). Director of studies at the Pontifical Institute of Medieval Studies, University of Toronto, the author, of French origin and education, is an authority on scholastic philosophy. This book was originally presented in 1952 as a series of A. W. Mellon Lectures in the Fine Arts at the National Gallery of Art, Washington, D.C. The author approaches art as a metaphysician but immediately states that even though metaphysicians know the first principles of intelligibility, it is fallacious for them to assume that all the rest of knowledge may be deduced from these principles. Rather, the metaphysician takes the data of his problems from the painter in dealing with art and then endeavors to solve them in the light of his knowledge of first principles. Various distinctions are made concerning the modes of existence of painting as opposed to other arts and as contrasted to definitions developed from the concepts of phenomenology. Painting is not picturing; the former produces *new* images. Modern painting is presented as having achieved the synthesis of a new mode of being.

GOMBRICH, E. H. *Art and Illusion.* 1959 (Pantheon). Originally given for the A. W. Mellon Lectures in the Fine Arts at the National Gallery in Washington, D.C., in 1956, this study is now published by the Bollingen Foundation. Trained as an historian in Vienna, the author lives at present in England and is a member of the faculty of the University of London, where he is director of the Warburg Institute. He is primarily concerned with meaning and what he calls the "riddle" of style, i.e., why do different epochs and different peoples represent the visible world in distinguishably different manners? He refers to modern psychological theories and to an analysis of the problems of illusion in art. It is not so much the conventionalities of art as the reasons for the use of conventions that concern the author. The old distinction between "seeing" and "knowing" is replaced by the concept that the artist or observer makes equivalents for reality in terms of an image, which gives new insight into reality and results, if convincing, in a new style or new discoveries of nature. Art itself is the innovator's instrument for probing reality.

HAUSER, ARNOLD. *The Social History of Art.** 1951 (Knopf). Of Hungarian origin, this art historian studied in Budapest, Vienna, Berlin and Paris. After World War I he took up economics and sociology in Berlin, and since 1938 he has lived in London. In any text of such wide-ranging scope there are many generalizations with which specialists disagree. The guiding ideas of the text are those current during the first quarter of the twentieth century, but occasionally more contemporary attitudes are reflected. Hauser presents the context or background of art in the evolution of Western civilization from paleolithic times to the present. Art is used to illustrate broad theses rather than to exemplify stylistic or esthetic principles. The study examines the main cultural movements in religion, politics, economics and class stratification which parallel the major divisions of art history. These are discussed in relation to the general content and structure of art.

KEPES, GYÖRGY. *Language of Vision.* 1945 (Theobald). A practicing artist and teacher of design at the Massachusetts Institute of Technology, the author is a specialist in such mediums as advertising and photography. The elements of design are presented as used in modern art. The problem of communication is stressed.

LE CORBUSIER (Jeanneret, C. E.). *The Modulor.* 1958 (Harvard). The greatest living French architect, Le Corbusier has an international reputation as witnessed by his membership on architectural committees for the U.N. buildings in New York and the new capital city, Chandigarh, in India. He also has long exerted extraordinary intellectual leadership. *The Modulor* is an aggressive, provocative presentation of a standard set of proportions, derived from concrete and abstract sources: the human body and the golden section. The text reads in parts like a personal diary and affords insights into the philosophical problems confronting contemporary architecture in terms of social function, meaning and beauty.

PANOFSKY, ERWIN. *Meaning in the Visual Arts.** 1955 (Smith). Panofsky came to the United States in 1931 to New York University from the University of Hamburg and has been attached to the Institute for Advanced Studies in Princeton since 1935. He has been a major figure in the development of art history in the eastern United States for the past thirty years. (See the Epilogue for his comments and for his comparison of German and American methods of study.) A specialist in the fifteenth century, he has perforce become interested in the development of Renaissance humanism and in tracing the origin, evolution and interpretation of ideas from the Greco-Roman tradition through the Middle Ages to the Renaissance and beyond. His interest in art as exemplifying the history of ideas has prompted him to deal with such diverse personalities as Albrecht Dürer, the Abbot Suger and Galileo and with such ideas as the concepts of human proportion in different societies. His underlying theme in this collection is expressed in the first essay, "Iconography and Iconology."

Esthetic qualities are not discussed; only the meaning of the art work is stressed as the value of greatest importance to art. Meaning is derived from three strata: primary or natural subject matter which is factual and expressional; secondary or conventional subject matter; and thirdly, intrinsic meaning or content which reveals "the basic attitude of a nation, a period, a class, a religious or philosophical persuasion—qualified by one personality and condensed into one work." Produced over a period of thirty years, the earlier essays were written in German, the later in English.

PEVSNER, NIKOLAUS. *The Englishness of English Art.* 1956. Pevsner arrived in England at the age of twenty-eight after training at the University of Leipzig; he soon joined the faculty of Birbeck College of the University of London, where he still has an appointment. As an art historian he specialized in the history of architecture and is at present in charge of the survey guidebooks to monumental architecture in the English counties. The text is an expanded version of the Reith Lectures broadcast by the British Broadcasting Company. An approach to art from the point of view of nationalism is fraught with many pitfalls; Pevsner gracefully avoids these. The elusive national character of art is illustrated by analysis of two major periods and two different mediums: eighteenth-century painting and *perpendicular* architecture of the fourteenth and fifteenth centuries. Characteristics are isolated from the works of these periods and related to other phases of art in England from the ninth to the twentieth centuries, with references to literature and politics as well.

RADER, MELVIN. *A Modern Book of Esthetics.* 1960 (Holt). Rader, a professional philosopher and a professor at the University of Washington, gathered this compendium and prepared the text to be used with lectures on esthetics. The anthology represents the major trends in the philosophy of esthetics and art criticism of the late nineteenth and twentieth centuries. It is organized by grouping together significant excerpts from the major writings of specialists such as Jacques Maritain, John Dewey, Benedetto Croce, Leo Tolstoi, I. A. Richards, Jose y Gasset, Lewis Mumford and Alfred North Whitehead. Each section is preceded by a statement of the common problem; the author then indicates and analyzes the different positions taken by the critics represented. Part I of the book is devoted to the definition of art, Part II to the work of art, and Part III to the appreciation and criticism of art by nonprofessional philosophers. This last part includes the relation of art to the social order, industry, technology and education. (See also Beardsley, Monroe C., *Aesthetics: Problems in the Philosophy of Criticism* under Music Criticism.)

READ, HERBERT. *The Philosophy of Modern Art.** 1955.

Sir Herbert Read has long been a champion of modern art in England. As a poet and critic he has achieved an eminence impossible to ignore even by the Crown, which knighted him several years ago. The title of the text is somewhat misleading because the book is a collection of essays written from 1934 to as late as 1950 on a variety of subjects, including seven short monographs on artists, post-impressionist and modern. The major essays concern such problems as "Realism and Abstraction" and "The Fate of Modern Painting." Even though there is no consistent presentation of a philosophy of art in the book, each essay contains Read's point of view which blends esthetic theory with principles of the new sciences of our time—psychology and sociology—and serves up the mixture with a coloring of political philosophy.

SEIBERLING, FRANK. *Looking into Art.* 1959 (Holt). This introductory text for a course in art appreciation, clearly organized and written to avoid ambiguity, has three main parts: Visual Organization and Meaning, Special Problems, and Toward a Personal Judgment of Art. The second section takes up such subjects as the influence of medium, functionalism and the different types of evaluation of art. No formal philosophy is developed in the book, but rather, through a question and answer approach, a pragmatic concept of art and experience is implied. Architecture, sculpture, painting, plus asides on the decorative arts are used to illustrate the points under discussion. Twentieth-century forms of art are sympathetically presented along with objects and monuments from a wide range of historical styles. Trained as an art historian at the University of Chicago, the author has taught at Ohio State University and the State University of Iowa.

SHAHN, BEN. *The Shape of Content.** 1957 (Harvard). "Form is the shape of content." The inseparability of these two poles of art—the leitmotif of the text—is given a fascinating exposition by an eminent creative personality. Shahn, who was born in Russia and came to the United States in 1904 when he was eight years old, makes a case against contemporary abstract art through a recounting of all he remembers that went into the making of a particular painting. It is indicative of the conflict in contemporary art, and in Shahn in particular, that he writes at length about content with great perspicacity but never refers to problems of the building up of form.

SYPHER, WYLIE. *Four Stages of Renaissance Style.** 1955. *Transformation in Art and Literature, 1400–1700*, the subtitle of this book, reflects the author's dual interests. Educated in New England, Sypher has served on the faculties of several midwestern and New England colleges. In essence the author applies the method of stylistic analysis as developed by art historians to the field of English literature. This is a unique example of the extension of the method, and it indicates the great influence this approach is having in such fields as music, the dance and even the humanities. Because the categories of Mr. Sypher's system were developed primarily on the basis of Italian art, they are applied with some difficulty to the literature of England, which historically did not accurately reflect Italian movements. The author has utilized all the most recent concepts developed in art history, and he uses its main divisions: Renaissance, mannerism, baroque and late baroque. He clarifies the English developments by reference not only to Italy but to France and northern Europe as well.

WITTKOWER, RUDOLF. *Architectural Principles in the Age of Humanism.* 1952 (Transatlantic). Originally the major parts of this book were published in the *Studies of the Warburg Institute* (London, 1949) as a scholarly investigation of the meaning of architecture in the fifteenth and sixteenth centuries in Italy. The principles involved are not structural but rather those enunciated by theorists of the period from Alberti to Palladio. Discussions of specific buildings are related to the writings of their architects to make clear the definite symbolism of form during this period.

ART REFERENCE

Adolf K. Placzek

Columbia University

American Art Directory. Ed. by Dorothy B. Gilbert. 1898–1958 (Bowker). This annual published by the American Federation of Arts, contains a listing of museums, art organizations, universities and colleges having art departments, art schools in the United States and Canada, a list of art museums and schools abroad, and various other information. A companion volume, published separately since 1952, is *Who's Who in American Art*, containing short biographies of approximately seven thousand living American and Canadian artists, art teachers and museum directors. For the British equivalent the reader is referred to *Who's Who in Art.*

Art Index. 1930– (Wilson). This is a quarterly index to foreign and American art periodicals and museum bulletins, with an annual cumulative volume and three-year cumulations beginning in 1932; it is the basic record of the periodical literature in art, architecture, archaeology and all the decorative arts. Articles are listed under author and subject; the subject headings themselves are an important tool. Book reviews are indexed; so are exhibitions and even illustrations without text. Color plates are specifically mentioned.

BRYAN, MICHAEL. *Bryan's Dictionary of Painters and Engravers*. 1926–34 (Bell). Originally published in 1816, and several times revised until the present four-volume edition, this old stand-by of the librarian and art-history student continues to be a useful tool. The articles vary with the importance of the artists but in general are long enough to convey essential information. There are a few illustrations, line drawings, and artists' signatures. Lists of the main works of the artists are given.

CHAMBERLIN, MARY W. *Guide to Art Reference Books*. 1959 (American Lib.). This recently published, monumental survey of reference books, serials and periodicals is the most comprehensive in the English language, covering architecture, painting, sculpture, prints, drawing and the applied arts from the earliest publication to the present time. It achieves for the art field what Constance M. Winchell's *Guide to Reference Books* achieves for the general user. The arrangement of entries is first by bibliographic form, i.e., chapters listing the histories, indexes, directories, etc., and then by specific subject, such as painting, sculpture, iconography. Works in all major languages are included. Each entry is annotated. Bibliographies are listed with paginations. The author is fine arts librarian at Columbia University.

CHAMPLIN, JOHN D., and CHARLES C. PERKINS. *Cyclopedia of Painters and Paintings.* 1927 (Empire). Originally published in 1885–87, the present four-volume edition is still useful, particularly by the special feature of listing under the titles of frequently depicted subjects (e.g., Thomas, St., incredulity of) the major pictures and their painters: almost short iconographies. Sizes of pictures are given frequently. Line portraits of painters and their signatures are another valuable aid. Living artists are intended to be included, although none of the great modern painters are as yet represented.

Encyclopedia of World Art. 1959 (McGraw). This encyclopedia is published by McGraw-Hill together with the Instituto per la Collaborazione Culturale in Venice and Rome; the Italian version appears under the title *Enciclopedia Universale dell'Arte.* The contributors consist of an "international council of scholars," which includes some of the greatest names in the field. Fifteen volumes of approximately one thousand pages each with numerous plate illustrations are planned, of which so far only the first volume has come out (1960). Thus this constitutes, besides the "Pelican History," one of the most ambitious attempts to arrive at a "corpus," both critical and documentary, as the editors put it, of information on the arts. The arrangement is one of long articles under general headings such as "Architecture" (84 double-column pages, 48 plates, with a very extensive bibliography). Individual artists are listed. Terms are usually cross-referenced.

FIELDING, MANTLE. *Dictionary of American Painters, Sculptors and Engravers.* 1945 (Struck). This edition is a reprint of the original 1926 edition, now partly superseded by

Groce's Dictionary, q.v., but useful for the period after 1860 in American art. It includes living artists and even supplies their addresses and working places. It does not, of course, include the modern generation. Titles of works are often mentioned, and there are some plate illustrations.

GARDNER, HELEN. *Art Through the Ages.* 1959 (Harcourt). Developed from a course at the Art Institute of Chicago, this relatively small book has proved highly useful as a textbook and is now in its fourth edition (first ed., 1926). It is a survey of art along chronological lines: a chapter is devoted to each culture or style as a unit, first studying the general background, geographical and historical, and then describing the various manifestations in architecture, painting, sculpture and the minor arts. The text begins with the prehistoric period in Europe and ends with modern art. A glossary of technical terms, a reading list and a bibliography are appended. Good illustrations and diagrams are included.

GOMBRICH, C. J. *The Story of Art.* 1956 (Phaidon). "Intended for all who feel the need of some first orientation in a strange and fascinating field," and called a "story" rather than a "history," the deceptively simple one-volume book is an introduction not only to art history but also to art criticism and the whole vocabulary of both. The Vienna-trained professor at the Warburg Institute in London tries to convey a total picture and thus has to exclude not only many minor matters but also whole styles and substyles. But the result is most effective, particularly enriched by the philosophy of esthetics that stands behind it. The book is richly illustrated.

Great Centuries of Painting. 1952 (Skira). Together with the series, "Painting," "Color," "History," and the small-sized monographs of "Taste of Our Time," these volumes constitute the much-used Skira books. Their strength lies in the remarkable color illustrations, but their coverage of well-defined periods—in every case by a well-known author—is a valuable asset.

Among the volumes of the "Great Centuries" series may be mentioned Amedeo Maiuri's *Roman Painting* and André Grabar's *Byzantine Painting.*

The "Painting, Color, History" series is somewhat larger but organized along the same lines. Also to be mentioned from this series is Maurice Raynal's *History of Modern Paint-*

ing (3 vols.). A similar Skira series is "Masterpieces of French Painting."

GROCE, GEORGE C., and DAVID H. WALLACE. *The New York Historical Society's Dictionary of Artists in America, 1564–1860.* 1957 (Yale). This is a biographical dictionary of American painters, sculptors, engravers, lithographers and silhouette cutters. Architects are not included, but they can be found in the *Biographical Dictionary of Architects* by H. F. Withey (1956). The New York Historical Society's *Dictionary* is based on original records, newspapers, works of art, etc., as well as on all preceding dictionaries in the field. The names, dates, activities and specialties of about ten thousand American artists, including foreign-born ones, are listed and documented, constituting a very nearly complete record up to the terminal date of 1860.

LUCAS, EDNA L. *The Harvard List of Books on Art.* 1952 (Harvard). Originally published under the title *Books on Art* (1938), the *List* is primarily designed as an aid in book selection for art librarians and people interested in building up a working library in the arts. It includes foreign books but excludes periodicals. The emphasis is on architecture, sculpture, painting and drawing. The first part is classified by subject; the second part consists of an extremely useful index of monographs on individual artists, alphabetically arranged by name. The author is fine arts librarian at Harvard University.

MALLETT, DANIEL T. *Mallett's Index of Artists.* 1935 (Bowker). "International-biographical. Including painters, sculptors, engravers and etchers of the past and present," the publisher states. A supplement was issued in 1940, and both were reprinted by Peter Smith in 1948. Only the barest outline appears for each artist (dates, nationality, medium), but good reference is given to the sources where biographical information may be found—not only to books but also to art galleries and societies. The supplement is particularly useful for twentieth-century artists.

MONRO, ISABEL S., and KATE M. MONRO. *Index to Reproductions of American Paintings.* 1948 (Wilson). This index is a guide to pictures occurring in more than eight hundred books. The paintings are entered (1) under the name of the artist, (2) under titles, (3) some under subject. Location has also been included. By the same authors is the equally useful *Index to Reproductions of European Drawings* (1956), organized along identical lines.

PEVSNER, NIKOLAUS, ed. *Pelican History of Art.** 1953– (Penguin). The first great history of art in the English language, fashioned after German prototypes but aimed both at the scholar and the educated layman, this book is designed to cover world art in all its ramifications with a balanced representation of East and West. Fifty volumes are planned, of which seventeen have appeared so far (1960). Each volume is written by a leading scholar in the special field treated. Some contributors are American; others are English, German, Dutch. Thus a truly international team has been assembled by the editor, a former German scholar, now prominently active in England. Among the outstanding volumes are Rudolf Wittkower's *Art and Architecture in Italy, 1600–1750* and Henry-Russell Hitchcock's *Architecture, 19th and 20th Centuries.* The series is richly illustrated and has bibliographies and thorough footnotes.

Phaidon Press Books. 1936– (Oxford). Besides the Skira books, and among the several series which are primarily of pictorial interest (the "Library of Great Paintings," published by Abrams, is one worth mentioning), the Phaidon books are outstanding. Begun in Vienna, transferred to London after the *Anschluss,* and now published by the Oxford University Press in New York, the volumes vary somewhat in scope and size. They do not attempt to present a continuous history of art. Some are monographs on artists, such as Rudolf Wittkower's *Gian Lorenzo Bernini, q.v.,* and the very thorough six-volume work by Otto Benesch, *The Drawings of Rembrandt* (1954–57); others are on schools of paintings, such as Wilhelm Uhde's *The Impressionists* (1937); but all excel in the quality of their black-and-white illustrations.

ROBB, DAVID M., and **J. J. GARRISON.** *Art in the Western World.* 1953 (Harper). First published in 1936 and now in its third edition, this detailed survey of European and American art, with emphasis on the continuity of the Occidental tradition, begins with the Greeks and ends with the early twentieth century. The arts—architecture, sculpture, painting, minor arts—are organized in separate sections (unlike Helen Gardner's method, *q.v.*). Thus, and by limiting themselves to the Western world, the authors achieve a certain depth of treatment. Only the later editions include the minor arts. Illustrations and diagrams accompany the text; a selected bibliography, glossary and chronological table are appended.

RUNES, DAGOBERT, and HARRY G. SCHRICKEL. *Encyclopedia of the Arts.* 1946 (Phil. Lib.). A compact encyclopedia not only of terms and their definitions but also of major area headings such as "German Art" or "Baroque" has a double usefulness as glossary and as a short history by subject. All major entries are written and signed by reputable contributors. Painting, sculpture, architecture and the minor arts are treated, with stress on the technical terms, among them even the Japanese and Chinese terms in modern art. There are articles on city and regional planning. A special feature is the inclusion of music.

UPJOHN, EVERARD M., PAUL S. WINGERT and JANE G. MAHLER. *History of World Art.* 1958 (Oxford). First published in 1948 and now in its second edition, this worldwide survey of the arts "in terms of their historic background" is written by three Columbia University scholars, organized by stylistic chapters, with frequently detailed formal analysis of individual works of art. The authors even give the sizes of the art objects and buildings that they illustrate richly. American art up to the present, beginning with the American Indian, is thoroughly treated, and the Oriental chapters carry much original material. A glossary and a list of suggested reading are appended.

WOLF, MARTIN L. *Dictionary of the Arts.* 1951 (Phil. Lib.). Covering a wide range, including music, radio, theater and ballet, the *Dictionary* specializes in short definitions and explanations rather than in long articles of the type used by Runes, *q.v.* The historical aspects are thus less emphasized, but an unusual variety of topics and terms is succinctly explained.

WÖLFFLIN, HEINRICH. *Principles of Art History.** 1950 (Dover). Whether strictly an art reference book or not, this should be on every list of basic art books. While confined to Western art from the Renaissance onward, the *Principles* are an attempt to teach a formal stylistic approach to the appreciation of pictures. Five opposing pairs of concepts are proposed in the evaluation not only of a painting but also of a sculpture or a building: the linear and the painterly, plane and recession, closed and open form, multiplicity and unity, clearness and unclearness. A new way of seeing works of art is opened by the application of these pairs. Heinrich Wölfflin (1864–1945) was a Swiss art historian whose writings were of decisive influence on modern art history.

MUSIC

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MUSIC MONOGRAPHS

Philip F. Nelson

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Note: In this section are works on music which, although dealing comprehensively with particular subjects, present music as a liberal art and as a manifestation of the human spirit—a part of the history of ideas.
The reader may profitably consult other music sections in conjunction with these monographs; he will find closely related reading in many other sections of this list, notably under Literary History, Literary Criticism, and Art Criticism and Esthetics.

ALLEN, DWIGHT. *Philosophies of Music History.* 1939 (American Bk.). This volume is devoted to the proposal that one should abandon the "single lofty point of view" of music as a mystic entity in order to find a pluralistic method by which to deal in a scientific way with different arts of music in different areas, with different peoples made up of different individuals.

Dividing his work into two major divisions, Dr. Allen first deals with the history of music histories and examines the scope and method of musical research from the baroque era to the twentieth century. A consideration of the philosophy of music history occupies the book's concluding four chapters.

Students of general history, philosophy, esthetics, social studies and other areas of the humanities have in this volume a highly concentrated survey of the entire field of literature pertaining to the history of the art of music.

BROWN, CALVIN S. *Music and Literature: A Comparison of the Arts.* 1948 (Georgia). The first book in English to undertake a general study of the relationship between literature and music, this volume approaches its subject from the standpoint of the media, techniques, combinations, forms and mutual influences of the two arts rather than their historical parallelism.

After a general comparison of the similarities, equivalents and differences in the media of music and literature, the author takes up the question of the combination of the two arts in vocal music, with analysis of examples and a discussion of the problem of opera. The musical influence on literature is next considered with discussion of literary attempts to employ musical forms and techniques by writers such as Browning, Thomas Mann and Conrad Aiken. The book's final section is devoted to the influence of literature on musical structure, particularly as found in program music.

Since *Music and Literature* is intended for the reader whose primary interest is in either art, it assumes in the reader general intelligence rather than technical information. Accordingly, familiar literary and musical works are chosen for illustration and analysis whenever possible.

For the reader interested in the relationship of words to music and some of the intriguing hierarchic forms thereby produced, the following three studies are especially valuable: Jacques Barzun, *Music into Words* (Library of Congress, 1953, 27 pp.); Calvin S. Brown, *Tones into Words: Musical Compositions as Subjects of Poetry* (Georgia, 1953, 171 pp.); Archibald T. Davison, *Words and Music* (Library of Congress, 1954, 24 pp.).

DAVISON, ARCHIBALD T. *Bach and Handel: The Consummation of the Baroque in Music*. 1951 (Harvard). When Bach and Handel entered upon their musical careers in the baroque era, there was a wealth of musical forms at a high state of development awaiting the imprint of their genius. When they died, they had between them adapted and perfected the Italian opera, oratorio, Passion, cantata, *concerto grosso*, concerto, fugue, toccata, suite, sonata and chorale prelude.

Professor Davison begins with an examination of the progress of music to the time of Bach and Handel. He goes on to paint a vivid picture of Bach as the obscure and conservative artist and of Handel as the popular avant-garde composer, and of their influence upon succeeding generations and schools of musicians. He analyzes their radical and novel use of established musical forms.

To the listener who has only a nodding acquaintance with the works of Bach and Handel, this book is a superbly integrated and absorbing introduction; to those who, like Mr. Davison, have had a lifelong musical friendship with these two great baroque artists, it is a rich and warming renewal of an old interest.

HANSLICK, EDUARD. *The Beautiful in Music.** 1957 (Liberal Arts). In 1848 Hanslick became music critic for the *Wiener Zeitung* and thirteen years later was invited to become professor of music at the University of Vienna, where he gave what was probably the first music-appreciation course in history. His influence on the musical life of Vienna was great.

The Beautiful in Music deals with the major problems of musical esthetics: the aim of music, its intrinsic nature, the relation between music and reality, and the role of the listener. Throughout, the author's main objective is the refutation of the popular theory that feelings or emotions are the substance of musical sounds, and that the composer expresses his affective life in his music so that the listener shares in it. He denies that music is a language of the emotions or, by implication, of persons, places, things, events or ideas.

Written in 1854, this treatise has become a classic in the literature on musical esthetics and, in the opinion of many, still remains the best introduction to the subject.

HAYDON, GLEN. *Introduction to Musicology.* 1941 (North Carolina). "Musicology is that branch of learning which concerns the discovery and systematization of knowledge concerning music. . . . In a sense, then, musicology is the science of music."

To those who wish to broaden their understanding of music by surveying the fields, both systematic and historical, of musical knowledge and research, the present work offers information not usually covered in the musician's technical training.

Long recognized as the standard work in its field, Dr. Haydon's book first treats the general subject of systematic musicology, dealing with the fields of acoustics, physiology and psychology in relation to music, musical esthetics, the theory of music theory, musical pedagogy and comparative musicology (including folk music and non-European musical systems).

Historical Musicology, the second section of the book, discusses the subject areas having to do with the philosophy of music history, the sources of musical history, as well as the problems and methods of historical research in music.

Broad in scope and thorough in its coverage, this book may be read with great benefit by both the beginning and the accomplished musician, as well as by the general humanities student.

HINDEMITH, PAUL. *A Composer's World.** 1952 (Harvard). "The book aims to be a guide through the little universe which is the working place of the man who writes music." Beginning with this terse statement, one of the twentieth-century's greatest composers examines such facets of his world as his philosophy, perception of music, technique, education and various physical circumstances such as business matters, performers, etc. In short, it is the typical artistic way of understanding the world, a world filled with profound meaning for the musician and nonmusician alike.

Written by one who has had the privilege of being a major influence in the development of contemporary musical life, and who, both by his inclination and vocation, is profoundly devoted to the task of making music maintain a state of integrity in the cultural development of this continent, *A Composer's World* stands as a uniquely lucid exposition of both the composer and his art.

Among other books written by composers which, like this work of Mr. Hindemith, are neither egocentric nor espouse a pseudo-profound attitude concerning some facet of their art are two of exceptional importance: Igor Stravinsky's *Poetics of Music in the Form of Six Lessons* (Vintage, 1956, 146 pp.) and William Klenz's *Musical Experience in Contemporary Life* (Duke University, 1954, 30 pp.). Stravinsky's book invites us to follow him into the secret world that is the counterpart to the world of sound he has given us—a world of sound that has dramatically influenced the course of twentieth-century music. Composer, cellist and esthetician, William Klenz in his brief monograph takes an intense and meaningful look at some of music's essences and their roles in modern society.

MEYER, LEONARD B. *Emotion and Meaning in Music.** 1956 (Chicago). That music can engender ideas and arouse emotion is a well-known fact. Less well known is *why* and *how* ideas and emotions are actually stimulated by musical expression.

Written by a composer and esthetician, Professor Meyer's book presents an analysis of esthetic experience in general and music in particular which musicians and music appreciators (of all levels) should find exceptionally stimulating. This work places music in the area of communication and demonstrates, with examples drawn from primitive and cultured music of Western and Oriental sources, that music is very much a form of language with certain referential meanings for appreciative listeners.

Those interested in this area of music esthetics will also find Carroll C. Pratt's *Music as the Language of Emotion* (Library of Congress, 1952, 26 pp.) worthwhile. Here Princeton University's famous psychologist takes a penetrating look at the subject and argues that "music sounds the way emotions feel."

SACHS, CURT. *The Commonwealth of Art: Style in the Fine Arts, Music and the Dance.* 1946 (Norton). Written in 1946, this book approaches the history of art in a new way. Its purpose is to end the isolation of the different arts and to show how they are all united in one consistent evolution. It makes clearly evident that every generation has shaped cathedrals, statues, paintings, symphonies, dances and even fashions according to one unifying principle. "Style is actually the configuration of spiritual qualities that a certain man or age or country has created as the effigy of a certain will and emotion."

In this book Dr. Sachs presents an outline of comparative art history, discusses certain works as the embodiments of their age, and enunciates his own view of the laws that have governed the history of art.

Dr. Sachs, well known for the qualities of mind and imagination that have made him one of the foremost musicologists of our time, here directs his brilliant powers of synthesis toward a broader purpose, and he gives to lovers and students of all the arts a book of rich and lasting rewards.

SACHS, CURT. *The History of Musical Instruments.* 1940 (Norton). The late Curt Sachs was one of the world's most distinguished musicologists, and his work on the history of musical instruments stands preeminent in its field. It comprises all periods from the prehistoric ages to the twentieth century, all five continents and all stages of evolution.

Beginning with the earliest manifestations of rhythmic sound, this work follows the evolution from primitive to higher civilizations, with the corresponding evolution of folk and ritual instruments to instruments intended for entertainment and art. Dr. Sachs moves from the first professional instrumentalists in Mesopotamia through the cultures of Greece and Rome, as well as those of the Near and Far East, to the Renaissance in western Europe, the development of the gigantic modern orchestra, and finally the emergence of jazz and electronic instruments in the twentieth century.

Highly recommended as a pictorial supplement in this area is Dr. Alexander Buchner's beautifully printed (324 plates) *Musical Instruments through the Ages* (London, Spring House, n.d.).

SLONIMSKY, NICOLAS. *Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time.* 1953 (Coleman). Mr. Slonimsky has assembled in this book 638 reviews, or excerpts from reviews, from European and American magazines and newspapers that vividly convey the disgust and dismay, largely based on incomprehension, caused by the "contemporary music" of the latter half of the nineteenth and early twentieth centuries. Incredible statements of venom and stupidity are voiced concerning what are now acknowledged masterpieces, for example, Beethoven, Brahms and Debussy are reviled as monsters of modern music. Quotations are all translated into English as well as presented in their original languages. In addition to this historical summation there is an "Invecticon," as Slonimsky calls his index of invectives. For example, under "Howling" one finds eight references and under "Rubbish," seven.

This informative, amusing and revealing work by a musicologist and composer who specializes in such unorthodox endeavors does much to prove his thesis that "the only things we really hate are unfamiliar things."

TOVEY, SIR DONALD FRANCIS. *A Musician Talks* (2 vols.). 1941 (Oxford). The late Sir Donald Francis Tovey was one of the greatest and most knowledgeable talkers about music of all time. Few writers have been able to speak with either the authority or the sparkle which Tovey commanded. Both clarity of purpose and immediacy of communication are paramount throughout his writing.

The volumes which comprise *A Musician Talks* are the result of two important series of lectures, the first delivered at the University of Glasgow in 1936 and the second at the University of Liverpool in 1938.

Volume I, *The Integrity of Music,* is a philosophic discussion of the absolute qualities of art, with music as a specific illustration, and its existence a determinable entity. Tovey states that art, unlike science which is a general growing body of knowledge, consists of individual works of art, and the integrity of art is nothing more than the integrity of the works of art. Examination of this problem in such specific areas as pure instrumental music, the possibility of perfection, etc., comprises the ten chapters, one for each amplifying lecture.

In Volume II, *Musical Textures,* the general purpose is to demonstrate that the art forms of music, when they attain their maturity, are natural means of expression. Under the separate headings of Musical Textures, Musical Rhetoric, Musical Shapes, and Absolute Music, the importance of regarding musical forms as natural and inseparable consequences of musical matter is convincingly and exhaustively propounded.

ORCHESTRAL MUSIC

Andor Toth

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BERLIOZ, HECTOR. *Evenings with the Orchestra.* 1956 (Knopf). The most rewarding literary efforts of twenty years as a music critic are represented in this volume. Though each "evening" is a complete and unique story, they are all tied together by one main idea: how musical devotees (performers, composers, enthusiasts, managers) behave in society. In bold and colorful terms Berlioz mercilessly attacks the musicians' weaknesses, their bad taste, egotism, musicianship. Though the original articles were published in mid-nineteenth century, his views are peculiarly timely today.

Berlioz uses the colorful literary device of having fictitious characters speak for him, summing up his ideas and experiences. A combination of historical fact, critical opinion and poetic fantasy, it is excellent reading for the layman and the professional.

BIANCOLLI, LOUIS, and **H. PEYSER.** *Masters of the Orchestra.* 1954 (Putman). Written by two famous critics, these essays represent an attempt to coordinate the life and music of fourteen musical masters whose works represent the foundation of symphonic repertoire. Enough biographical material is used to enable the listener to understand the relationship of the composition to a specific period of the composer's life. The material, though eminently factual, is often of the human-interest variety, sure to please the reader. In effect the layman will enjoy a new dimension of appreciation. To quote Dimitri Mitropoulos: "The music and the man [composer] have become an inseparable team. Often the personal disclosure will light up the musical passage otherwise shrouded in mystery."

CARSE, ADAM. *The Orchestra from Beethoven to Berlioz.* 1948 (Saifer). This book is a scholarly and erudite history of the orchestra in the first half of the nineteenth century and of the development of orchestral baton conducting. Though the aim of the book is to supply the reader with plain fact, interesting reading is provided by the inclusion of names and personal data of hundreds of musicians and large numbers of conductors of orchestras in England and important musical centers on the continent. Where formerly orchestras were usually treated as "corporate" bodies, this technique of naming individual members creates a refreshing aura of realism.

The chapter dealing with orchestral baton conductors (a product of this era) is perhaps the most fascinating. The "precise" Spohr, the "live-wire" Weber (who revolutionized rehearsal techniques), the giants Mendelssohn and Wagner (as conductors) are seen through the eyes of contemporary critics, musicians and present-day scholars.

CARSE, ADAM. *The Orchestra in the Eighteenth Century.* 1950 (Saifer). In Mr. Carse's words: "The attempt has been made to piece together the story of how the orchestra grew, from its infancy at the end of the seventeenth century to its adolescence at the end of the eighteenth century."

It is at once obvious that the task of analyzing personnel lists of ninety-one orchestras of the eighteenth century, in order to determine the structure, balance and physical arrangements of the instrumental choirs, the reputations of their musicians and the musical views of their conductors, represents a formidable effort. This mass of material has been carefully pruned and condensed into 165 pages of readable prose including a final chapter on performance of the eighteenth-century music under present conditions.

The book is recommended for the student interested in an era about which published orchestral information has been well-nigh nonexistent.

DORIAN, FREDERICK. *The History of Music in Performance.* 1942 (Norton). This book is ideal for the concert-goer who is often confused by mixed audience reactions and conflicting "morning-after" critiques and therefore wants to develop a sound personal criterion for musical judgments and a way of evaluating the validity of styles and interpretation in performance.

Exploring the origins and development of the symphony orchestra from the antiphonal choirs of Gabrieli to our present gigantic organizations, the book is filled with authoritative comments by composers and performers through the centuries as to how their works and those of their contemporaries should be performed. Eugene Ormandy states that "Dorian brings to his task a rare combination—his practical experience as an accomplished conductor blended with the scholarship of his science of music. . . . This book will prove enlightening and provocative to performers and to scholars, to the critic and to the lay listener."

Another book to refer to is Thurston Dart, *The Interpretation of Music* (Hutchinson University Library, Hillary, n.d.).

MARSH, ROBERT CHARLES. *Toscanini and the Art of Orchestral Performance.* 1956 (Lippincott). Though there is a small introductory portion which is biographical, the volume deals essentially with Toscanini's musicianship, rehearsal techniques and musical ideals in performance.

Today's virtuoso orchestras demand virtuoso conductors. Here is a vivid account of Toscanini's approach to several of these orchestras. Mr. Marsh deftly discusses his relations with men, the human problems involved, his own strengths and weaknesses. His famous recordings are analyzed (and in some cases compared with other conductors' performances) as are his programs and repertoire in general. Illuminating comments by contemporary composers, musicians and conductors are sprinkled here and there.

Of course Mr. Marsh's comments are extremely personal. Musicians who played under Toscanini would differ with a few of his observations. However, there is an astuteness underlying the work as a whole which is sincere and truthful.

O'CONNELL, CHARLES. *The Victor Book of Symphonies.* 1941 (Simon). This very subjective approach to music should prove illuminating and helpful to the music lover who has not had the opportunity to study music in a technical fashion. However, even to the musically educated, this book serves as a reminder that there is a poetic and imaginative side to music and that, after all, the emotional response is the important one.

The symphonic works included were chosen on the basis of frequency of appearance on the programs of major symphony orchestras during a three-year period. However, several important modern works are also included.

The serious student may also wish to investigate the bound volumes of major orchestra programs available in public libraries for supplementary information. They contain program notes of lesser known but important works, personnel composition of the orchestras, biographies of conductors and soloists, etc.

For the professional, the Library of Congress provides two helpful though older catalogues of orchestral literature: *Catalogue of Orchestral Music in the Library of Congress by* O. G. Sonneck and *Catalogue of Music for Small Orchestra* by Saltonstall-Smith.

RUDOLF, MAX. *The Grammar of Conducting*. 1950 (Schirmer). Very few people have more than the vaguest notion of what a conductor does or what real function he serves on the podium. How does he succeed in creating a musical unity as he faces a hundred "soloists" with as many different musical viewpoints and personalities? Of course the answer lies largely in acquiring baton technique and knowing, in advance, of the musical roadblocks to be encountered in symphonic literature.

A most sophisticated "do-it-yourself" approach, the diagrams and explanations provided by Rudolf for all beats and signals are extremely clear. There are many musical illustrations, and some complete works are given a bar-by-bar analysis as to conducting and interpretative problems.

George Szell comments: "The author has succeeded in putting down on paper much instructive and valuable material that is 'shop talk' among conductors. I warmly recommend this volume to students, teachers and musicians in general and I am inclined to think that it will make most interesting reading even to the average music lover."

TERRY, CHARLES SANFORD. *Bach's Orchestra*. 1932 (Oxford). To hear a performance of Bach's works today with their original instrumentation is a rare treat indeed. In their attempts to use only the instruments of the contemporary orchestra, conductors reorchestrate and arrange (often mutilate almost beyond recognition) these masterpieces.

Terry makes evident the absurdity of this modern practice. He demonstrates clearly that the number of instrumental colors available to Bach and other baroque composers was much greater than those conventionally used today.

In professional but easily read prose he discusses the musical situation in Bach's time. Colorful indeed are the descriptions of Bach as a musician and of the men in his orchestra.

Complete with tables of music with specific references to the use of particular baroque instruments, and details of their construction, color characteristics and technique, this volume is most valuable to the student.

WAGNER, RICHARD. *On Conducting.* 1940. Wagner's essay is a paradox. Containing very little about conducting technique, it is instead a treatise of style, giving his views on the true interpretation and performance of classical music with many examples from works of Beethoven, Weber, Mozart and others.

Presenting in bold terms the well-known duality of musical ideals of the romantic era, Wagner pleads for objectivity and fidelity to the score while stressing the need to search for the true subjective meaning of the composer. Weingartner, speaking of this celebrated work, says: "Wagner's book laid the foundation for a new understanding of the function of a conductor." The reader is given an intimate view of the great musical struggle between Mendelssohn and Wagner. Though biased and boorish, the book is a lively and illuminating bit of reading.

CHAMBER AND KEYBOARD MUSIC

Homer Ulrich

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APEL, WILLI. *Masters of the Keyboard.* 1952 (Harvard). The title of this book is somewhat misleading. Apel has not taken the easy way out by writing a set of disconnected program notes; he has done the much more important job of writing a brief history of keyboard music. He begins with a chapter on keyboard instruments and includes the organ as well as the harpsichord, clavichord and piano. He briefly discusses details of mechanism and gives major developments in the history of each instrument. Thus he neatly awakens at the outset the historical consciousness of the reader.

The book describes characteristics of the principal keyboard forms from the medieval and Renaissance periods; short accounts of the composers involved help to place the music in its historical setting. From Frescobaldi on, the styles and forms are treated in greater detail. Comparisons are drawn between one composer and another, between one century and another. Musical examples are more complete than in comparable books; often an entire composition (or at least a major portion of it) is given, so that the reader may take the book directly to his piano. The book ends with the music of Stravinsky and Hindemith.

In this approach, which is that of a historical survey, all works of all composers cannot be mentioned, of course. Compositions are often discussed by types (all the Beethoven sonatas together, for example). Even though the reader's favorite piece may not be mentioned specifically, he will gain in his understanding of that piece simply by knowing more about the music which is related to it.

BACH, CARL PHILIPP EMMANUEL. *Essay on the True Art of Playing Keyboard Instruments.* Tr. and ed. by William J. Mitchell. 1949 (Norton). This study, written by Johann Sebastian Bach's second son, who was for many years harpsichordist to Frederick the Great, has been highly esteemed since its first part was published in 1753. The author lists three factors as essential to the true art of keyboard playing: correct fingering, good embellishments and good performance. The three chapters of Part I are concerned with these three factors in turn.

Another essential of a keyboard player's art in Bach's day was the proper realization of figured basses. Such realization was in part a mechanical translation of the figures and symbols which were placed below virtually every instrumental bass part of the time. Even more, it was an exercise in improvisation and good taste, a test of the performer's imagination and sense of appropriateness. Part II of Bach's *Essay* deals with the details of this art. The spacing of chords and their various resolutions, the use of ornaments and the creation of appropriate textures in the figured-bass realizations—these and related factors are discussed.

The book's greatest appeal today will most likely be to pianists who perform ensemble works by Baroque composers from Monteverdi to Handel. They will realize that the keyboard parts of such works are in most cases put together by later editors and do not necessarily represent the composer's intentions. Having gained an insight into the "true art" from reading Bach's *Essay*, pianists may be impelled to realize the basses afresh and thus to take part in a creative process.

DRINKER, HENRY S., JR. *The Chamber Music of Johannes Brahms.* 1932 (Elkan). A series of eight concerts devoted to the twenty-four chamber music works of Brahms prompted the writing of this little book of 130 pages. In its original form it was a set of program notes. The book version includes a condensed sketch of Brahms's life, a brief discussion entitled "The Man and His Music," a tabulation of all his compositions and a few remarks about the principal books dealing with Brahms. This material, comprising about one-third of the book, is followed by a series of program notes; each note is two to seven pages in length and is concerned with one composition.

The author feels that the analysis of a composition is "unnecessary to one who is familiar with it and useless to one who is not." This impels him to avoid all but the most general kind of technical description and to give what might be called a social history of each work. Time and place of origin, reactions of the public to the earliest performances and pertinent quotations from the letters of Brahms's friends—particularly Joachim and Clara Schumann—form the material of the twenty-four program notes.

Intelligently and enthusiastically, the author reveals his complete familiarity with the work under discussion. The quotations are well chosen and give an interesting insight into the reactions of Brahms's good friends to his music. The book as a whole is engaging; a reader unfamiliar with the chamber music of Brahms will find the author's enthusiasm contagious.

HUTCHESON, ERNEST. *The Literature of the Piano.* 1948 (Knopf). This is a book written by a virtuoso pianist and teacher of great experience. It embodies the results of the author's firsthand encounters with a large and varied quantity of piano literature. It contains a wealth of practical information from which every pianist can profit.

The author's approach is chronological. His brief first chapter is devoted to the piano and its mechanism; his equally brief second chapter to the major harpsichordists and organists before Bach. Then follow a dozen chapters devoted either to a single composer (Bach receives forty pages, Beethoven forty-three, for example) or to a group of related composers (Weber, Schubert and Mendelssohn share one chapter; French composers from Franck to Milhaud are discussed in another). Twentieth-century composers in general appear with brief biographical notes and short listings of their principal works.

In each of the chapters dealing with the major composers, two or three pages are devoted to biography. General remarks about the composer's style occupy several pages, and then follows an account of the works, taken chronologically or in groups. The author's observations cover such varied elements as form, fingering, phrasing, tonal control and even idiosyncrasies of notation. The remarks are practical, to the point, and clearly stated. Style factors and traditional manners of performance are treated where appropriate, and the author's enthusiasm and good judgment shine through on every page.

KIRKPATRICK, RALPH. *Domenico Scarlatti.* 1953 (Princeton). Few of the important eighteenth-century composers were as greatly misunderstood by later musicians as was the younger Scarlatti. Biographical data were scant and unreliable, the music existed in faulty editions, and performances of the most popular sonatas by Scarlatti were most often distorted. In Kirkpatrick's book the composer assumes his proper significance, and the pertinent facts about his music are clearly presented.

Nearly half the book is biography. This section is vastly more than an account of the composer's life, however. It includes vivid descriptions of life in Naples and at the various Spanish establishments where Scarlatti worked. It brings his associates to life: his patroness Maria Barbara, later Queen of Spain; Farinelli, the famous *castrato* engaged to sing to the mentally ill King Ferdinand; and a host of others. Scarlatti is seen against this brilliant background as a quiet, modest and unassuming man usually dressed in black and concerned only with his lessons and his compositions. Kirkpatrick's success in writing a fascinating account of musical life at the Spanish court is considerable.

The rest of the book is a discussion of Scarlatti's almost six hundred sonatas for the harpsichord. Kirkpatrick's chapter headings indicate his method: Royal Sonatas, Scarlatti's Harpsichord, Scarlatti's Harmony, The Anatomy of the Scarlatti Sonata, The Performance of the Scarlatti Sonatas. His observations are essential to anyone who has ever played, or hopes to play, those works. In addition, they lead to an understanding of one of the most original composers of the eighteenth century, a composer whose imagination and invention seemed boundless. Appendices give additional information about the music, editions and bibliography, as well as about the entire Scarlatti family.

LOCKWOOD, ALBERT. *Notes on the Literature of the Piano.* 1940 (Michigan). This is an unusual work; it consists primarily of lists of piano compositions by sixty-two composers, arranged alphabetically. The standard composers are represented, but so are Clementi, Dussek, Hummel, Palmgren, Sinding and others of comparable stature. To each composer's list of works a short essay is appended which attempts a general summary of the works and an evaluation of the style. In addition, and also in the alphabetical listing, are sections headed Miscellaneous American Composers, Miscellaneous French, Belgian and Dutch Composers, and so on through all the pertinent nationalities. Finally, by way of appendices, there are various lists of piano music: works for piano and orchestra, sonatas, pieces for two pianos and pieces for children and young people.

Much more than a catalogue is presented here, however. The author's comments in the essays are witty and to the point; they are filled with helpful information about the relative difficulty of this piece or that, about which pieces in the lists are worth playing. The author was evidently a man of strong opinions; sympathies and antipathies color his essays in a delightful fashion. If some of his comments about contemporary composers are on the negative side, they are balanced by equally frank statements about weak compositions in the music of the masters. The book should be helpful primarily to pianists who wish to know who wrote what.

MASON, DANIEL GREGORY. *The Quartets of Beethoven.* 1947 (Oxford). The seventeen string quartets of Beethoven have long been considered as together forming the cornerstone of the postbaroque chamber music edifice. To change the metaphor, they are called the musician's "New Testament," parallel to the "Old Testament" provided by Bach's *Well-Tempered Keyboard.* Thus it is appropriate to devote an entire book of almost three hundred pages to these masterpieces, as Mr. Mason has done here.

After a preliminary chapter on chamber music and Beethoven in general, the author divides the book into three parts: Part I, six quartets of Opus 18; Part II, Opus 59 to Opus 95; Part III, Opus 127 to Opus 135. Each quartet is analyzed separately; the analyses range from seven pages (Opus 18, No. 4) to twenty-nine (Opus 131).

Analysis in Mr. Mason's book takes rather special forms. Sometimes the analysis is built around a single melodic motive, which is traced through an entire movement; at other times it seems more concerned with the harmonic or rhythmic characteristics of the piece in general. Always, however, the author asks, "Why did Beethoven do it this way?" and speculates about the possible reasons. This type of analysis, when combined with poetic interpretations of the passages involved, leads to an easygoing, anecdotal style. A reader who knows the quartets will gain new insights from Mr. Mason's book; one who does not know them may find his approach to the quartets made easier.

MEYER, ERNST H. *English Chamber Music.* 1946 (Lawrence). One of the outstanding characteristics of English music history is the rise and fall in the quality of the music composed from one time to another. Isolated composers or schools, flourishing at the highest level for a generation or two, have been followed by scores of mediocre ones. One of

England's greatest glories has been the music composed during the period from 1570 to 1690. Ernst Meyer has concentrated upon the chamber music of that period and has given an account of its origins, development and decline.

The compositions were primarily of the type known as "fancies" or "fantasies"—independent instrumental pieces for ensembles of two to six instruments. Meyer discusses the derivation of the type from polyphonic vocal works of the medieval period, traces its growing independence of vocal models and describes its fully developed instrumental style. He analyzes its technical elements sufficiently well to enable the reader to grasp the true nature of the music. He places its composers in their social settings in order to relate them to the times in which they composed.

Meyer does more, however. He looks for the reasons why chamber music flourished during the reign of Queen Elizabeth and declined in the time of the Commonwealth. He finds the reasons in the changing relationships between the Catholic and Anglican faiths, between the Crown and the people, and between the gentry and commercial interests. In discussing composers from William Byrd to Henry Purcell against this social background, Meyer succeeds in bringing to life one of the most colorful centuries of English history.

ROWEN, RUTH HALLE. *Early Chamber Music.* 1949 (King's). Mrs. Rowen sets out "to focus on that body of [chamber] music from approximately 1600 to the early 1760's, which leads up to the establishment of our modern idea of chamber style." Her chapters are entitled: (I) Relationship of Styles, (II) Disposition of Instruments, (III) Characteristics of the Instruments, (IV) Fashion of Composition, (V) Solo Instrumentation, (VI) Consolidation of the Elements into the Classical Chamber Style. With this approach as fundamental, Mrs. Rowen does not stress historical continuity; indeed, the style is that of a series of essays.

The author traces the origins of later chamber music from the vocal and dance compositions of the sixteenth century, shows how melodic lines gradually freed themselves from vocal idioms, and discusses practices encountered in realizing figured basses. She analyzes a number of compositions in part to show the harmonic devices employed by selected composers.

Mrs. Rowen's book will help readers seeking detailed information about the topics discussed in her six chapters.

Readers must bring their own sense of chronology with them, however, for the author moves freely from the sixteenth to the eighteenth century and back again.

ULRICH, HOMER. *Chamber Music.* 1948 (Columbia). The venerability and the expressive variety of the field of chamber music are not reflected in a large number of books about it. An encyclopedia, a few catalogues and half a dozen special studies comprise the bulk of the writings about chamber music. Ulrich's book seeks to bring together what is known about its origins, its history and the principal compositions in the field. The author establishes a restricted definition of chamber music; for practical reasons he omits sonatas for one instrument and piano, as well as works for small wind ensembles. He confines himself to compositions for at least three instruments, compositions in which strings predominate.

Roughly half of the book is devoted to the literature before Haydn; it shows the *canzone* and the dance suite as ancestors of the *sonata da chiesa* and *sonata da camera*, respectively. It describes the merger of these types to form the trio sonata of the eighteenth century, and gives a chapter to the events which led from rococo to classical style. The second half of the book devotes separate chapters to Haydn, Mozart and Beethoven, and groups later composers with their contemporaries.

The author has sought to emphasize stylistic elements in his accounts of the works discussed; biographical details are kept to a minimum.

VOCAL MUSIC

William Vennard

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CAPELL, RICHARD. *Schubert's Songs.* 1928, 1957 (Macmillan). Franz Schubert is the first great *Lieder* composer, conceiving of the "song" as a composition uniquely suited to the human voice. His successors elaborated and fulfilled, but hardly surpassed, what he began. Anyone hoping to understand solo vocal literature studies Schubert's songs. Richard Capell is an acknowledged authority on the songs of Schubert, and his book provides an over-all literary, historical and musical evaluation, plus detailed consideration of most of the six hundred songs. His comments on the propriety of translation are thought-provoking.

DUEY, PHILIP A. *Bel Canto in Its Golden Age, A Study of Its Teaching Concepts.* 1951 (King's). Singers often refer vaguely to *bel canto,* which simply means "good singing," with the implication that all such technique derives from Italy. Teachers may advertise themselves as lone surviving exponents of "the lost art," but attempts to define this art are frequently contradictory. Philip Duey furnishes a scholarly statement of beliefs and practices in the seventeenth and eighteenth centuries, usually referred to as the "golden age." It is a thoroughly readable book, quoting many authorities living in the period. There were no "secrets" beyond what most well-informed teachers of singing believe and preach today. The technique was based upon common sense (plus a few superstitions about diet and a few misconceptions about physiology) and was achieved—often after illegal surgery (see Angus Heriot, *The Castrati in Opera, q.v.)*—by an arduous apprenticeship, which included patient practice for agility and control, plus a knowledge of musicianship and resourcefulness in improvisation. The serious student of singing will find this book especially rewarding.

HERIOT, ANGUS. *The Castrati in Opera.* 1956 (Secker).

Only a few books in English discuss the special sacrifices of these male singers who in the sixteenth century served the church and moved into fantastic celebrity on the operatic stage in the seventeenth and eighteenth centuries. One other treatise on the subject is Philip Duey's *Bel Canto in Its Golden Age, q.v.*, but Angus Heriot's work is perhaps of greater interest to the lay reader. He gives much more anecdotal detail, and while his whole book is well documented, he does not hesitate to include reports of such a storyteller as Casanova, who may not always be authentic but seldom fails to be spicy. The *castrato's* great sacrifice for art, it seems, did not completely deny him heterosexual successes. Indeed, both the other sexes found *evirati* attractive.

MOORE, GERALD. *Singer and Accompanist, The Performance of Fifty Songs.* 1954 (Macmillan). The accompanist makes every bit as important a contribution to an evening of *Lieder* as the singer, famous though the latter may be. One of the most worthy of appreciation is the artist Gerald Moore, whose life has been devoted to making the great sound even greater. He has written a book which resembles Lotte Lehmann's *More than Singing, q.v.*, in that it gives not only explanations but also detailed technical instructions for the performance of a number of so[illegible] Only ten of his selections duplicate songs treated by M[illegible] Lehmann, but these offer interesting comparisons. Moore, while not ignoring the words, makes us aware of many purely musical values. His comparison of the piano part of Schubert's "Nacht und Träume" with that of Duparc's "L'Invitation au Voyage" is an illustration. Singers will be grateful for introductions to several excellent English songs and lesser-known ones by other composers. The book lists fine recordings of many of the songs, including Gerald Moore's own recording for Angel, "The Unashamed Accompanist," in which he plays and analyzes some great accompaniments, without the presence of a singer.

PHILLIPS, WILLIAM J. *Carols, Their Origin, Music and Connection with Mystery Plays.* N.d. (Dutton). This is a charming account of the songs often sung at Christmas. They were born in a crèche erected by St. Francis to dramatize the dignity of the Incarnation and continued as part of the presentation after the tableau of the crèche came to life in the form of Mystery Plays. Carols are thus the forebears of opera.

This little book, attractively illustrated, gives several versions of the more interesting carols and much quaint information about them.

SCHUMANN, ELISABETH. *German Song.* 1948 (Chanticleer). This is a tiny gem of a book, delightful not only in word but also in picture. More than half the pages are decorated with reproductions of works of art—from woodcuts by Hans Burgkmair illustrating a *Book of Songs* (1512) to a lithograph of Richard Strauss by Max Liebermann (1919). Mme. Schumann was certainly one of the finest song interpreters of recent times, and she has revealed her personal understanding of *Lieder,* which in some cases is surprising. For example, she defends simply but convincingly her opinion that of Robert Schumann's cycles, "Frauenliebe und Leben" is greater than "Dichterliebe."

STEVENS, DENIS, ed. *A History of Song.* 1961 (Norton). This English compilation is the latest and unquestionably the finest book on its subject. Previous studies, while good, have been more limited in scope. Gilbert Reaney writes an excellent treatment of the development of solo vocal music in the Middle Ages, and then Denis Stevens, the editor, provides an equally satisfying chapter on the Renaissance. These essays analyze their subject both by countries and by individual composers. The heart of the book is called the Modern Period (from the seventeenth century to the present), which includes the song literature most likely to be found in modern recitals. Fifteen Occidental countries are considered, each in a chapter, seven different authors addressing themselves to the task with wide knowledge and fine taste. Probably every song composer of real musical importance (except Vivaldi?) is included, and the work of each is objectively evaluated. On the other hand, song composers who have been popularly admired and commercially successful receive only brief mention (like Donaudy and Tosti, who are said to have "appealed to a very low level of taste") or are ignored entirely. In the chapter on the United States, Hans Nathan gives more space to Charles Ives than to any other, and he shows a surprising interest in Theodore Chanler, though he does not neglect such men as Edward MacDowell, Samuel Barber, David Diamond and Aaron Copland. Finally there is a stimulating though not entirely convincing discussion of the relation between words and music in song offered as a conclusion by the

English composer, Michael Tippett. Either as a reference work or for consecutive reading, *A History of Song* is a joy.

WARLOCK, PETER. *The English Ayre.* 1926. One of the best of recent English song composers was Peter Warlock, who preferred Elizabethan texts and who wrote learnedly about Elizabethan music under his real name, Philip Heseltine. He is thought to have taken his own life in 1930, torn—it has been suggested—between his two personalities. Be that as it may, there is at least this one little book in which Warlock appears as a musicologist, or shall we say Heseltine allowed his scholarly work to bear his composer pseudonym. It contains much of interest about the composers of England's golden age; and while the author allows himself no undocumented statements, he includes many suggestions that are of human interest. For example, there is the implication that two of the greatest, Dowland and Campion, were of Irish descent and Catholic at a time when England was Protestant (Dowland's name was probably pronounced "Dooland"); John Danyel was a little-known man, whose experiments in chromaticism are almost as daring as those of Gesualdo (about whom, also, Heseltine was an authority); Tobias Hume was a military captain who went out of his mind. The book is of interest first to the music historian, and second to the singer, but it will also reward the casual reader.

OPERA AND BALLET

Hans Lampl

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BALANCHINE, GEORGE. *Balanchine's Complete Stories of the Great Ballets.* 1954 (Doubleday). In addition to the stories of more than a hundred ballets "in the repertories of ballet companies that perform in the United States," this volume contains brief chapters on related subjects: How to Enjoy Ballet, A Brief History of the Ballet, Chronology of Significant Events in the History of Ballet (1469-1953), How I Became a Dancer and Choreographer, Ballet for Your Children, Careers in Ballet, Notes and Comments on Dancers, Dancing, and Choreography. An excellent glossary, a reading guide and an annotated selection of ballet recordings (now rather dated) are also included.

The individual ballet stories are told in considerable detail, with only occasional and cursory references to the music. Many of them are followed by copious notes on such matters as the origin of the story, events leading to the creation and first presentation of the ballet in question, and the choreographers and companies involved in later productions. The background material includes a number of fascinating excerpts from pertinent letters and reviews by noted critics, dancers, poets and musicians.

Balanchine gives much credit to his editor, Francis Mason, for the excellent organization of the material. But the entire work bears his personal stamp, particularly the supplementary chapters. Writing the book offered him an opportunity to put down in black and white answers to the many questions which students and ballet audiences had asked him time and again during his long career as an artist and teacher. The conversational tone and the question-and-answer form of some of the material make for easy and pleasant reading.

BIANCOLLI, LOUIS, ed. *The Opera Reader.* 1953 (McGraw). This eminently useful book offers varied information on ninety operas by thirty-nine composers. After each composer and a short biography his operas are listed. The sections on individual operas begin with the data usually found on the title page of a score: title (with English translation), number of acts, librettist, date and place of first performance, names of characters and their voice category, scene of action. This is followed by a short synopsis of the plot and, usually, by several background essays on such aspects as the circumstances surrounding the writing of the work, the attitude of the composer toward it, an account of its first performance and the reception by the public, notes on the history of later performances including those in America, and occasionally some critical evaluation and analysis.

The individual articles are extracts from books and essays by such well-known authors as E. J. Dent, Ernest Newman, Herbert F. Peyser and Pitts Sanborn. An introduction, on the history of opera from its beginning to the age of Gluck, is taken from Dent's *Opera.*

The ninety operas discussed generally represent the standard repertory but include certain works that are very rarely, if ever, performed nowadays (operas by Handel or Meyerbeer, for example). American opera is entirely omitted.

What sets *The Opera Reader* apart is the consistently high level of the excerpts chosen and the arrangement of all its material under one cover. It provides "information and entertainment" for the average operagoer and a convenient reference work for students who would otherwise be hard put to assemble their material from a multitude of volumes. Taken as a whole, it affords a panoramic view of the development of opera from its beginnings into the twentieth century.

DENT, EDWARD J. *Opera.* 1949. According to a note in the preface, "this book is intended as an introduction to opera for those who are just beginning, or perhaps have not yet begun, to take an interest in it." The author being E. J. Dent, who "could have forgotten more about opera than most musicians ever know," as Lionel Salter says, the treatment of the subject is considerably more penetrating than one would expect a mere introduction to opera for the layman to be.

After examining some of the ideas on which the conventions of opera are based, the author traces its development from its beginnings. He evaluates the contributions of individual composers and analyzes certain works insofar as they illustrate specific phases of style. Perhaps the most stimulating chapters are those in which Professor Dent examines separately the various aspects of opera, "social, literary, dramatic and decorative," discussing such matters as the function of the recitative and the relation between text and music in general, acting in opera, scenery, and stage architecture.

English opera is treated at considerable length, but American opera is not discussed at all.

GROUT, DONALD J. *A Short History of Opera.* 1947 (Columbia). The title belies the thoroughness of the treatment in this book, available in a single or a two-volume edition, the only difference being the inclusion of illustrations in the latter. Fully documented and furnished with a very comprehensive bibliography, the *Short History* is an excellent basic text for the serious student of opera. Nevertheless, the layman acquainted with basic music terminology need not shy away from this book.

Beginning with the forerunners of opera—Greek, medieval, Renaissance—the *Short History* extends to the period immediately preceding the Second World War. Professor Grout discusses significant representative works in considerable detail, but the description and examination of individual operas invariably serves to focus the reader's attention on essentials of style. Opera is viewed as a living organism, the inevitable manifestation of the esthetic needs and aspirations of any given period. The occasional critical summaries and stylistic analyses are penetrating and imaginative. In spite of the scholarly approach, the book is highly readable and its language is never excessively technical. Biographical data concerning opera composers are not incorporated in the text but are given in footnotes.

HASKELL, ARNOLD. *Ballet.** 1949 (Penguin). The table of contents suggests the plan of this exemplary "guide" by one of the foremost living critics of the ballet: (1) Introductory, (2) The Historical Background, (3) The Esthetic Background, (4) Ballet as a Career, (5) Founders of Twentieth-Century Ballet, (6) The Architects of Contemporary Ballet, (7) Appreciation: Studies of Some Ballets in the Contemporary Repertoires, (8) Appreciation: Round the World in a Series of Generalizations, (9) What Do They Know of Ballet . . . ? (dancing outside ballet). A glossary of the common terms is included.

The material is presented with admirable clarity. The most valuable and illuminating chapter is perhaps the one on the esthetic background, in which function and essence of the ballet are clearly defined and its various aspects discussed separately.

The essays on leading dancers and choreographers and the "architects" of ballet not only throw light on their respective contributions to the development of ballet, but also, for the most part, are fascinating character studies.

KERMAN, JOSEPH. *Opera as Drama.** 1956 (Knopf). Most books on opera aim to present information that historical research and the study of individual works have produced. *Opera as Drama* is a critical study of quite a different sort; it raises the question of standards. In Mr. Kerman's own words: "Under the tacit assumption that everything is all right in its own terms, extremes of beauty and triviality are regularly placed together. . . . Talk is never about meaning, but about peripheral topics like opera in English, 'modern' production methods and television techniques; all without an idea of what opera can or should be, and what is in the first place worth translating, producing and televising. This may be understandable in our first flush of enthusiasm of discovery, but it is hard to think that all our operatic activity can proceed much longer without standards.

"A serious search for dramatic values, with the kind of informed respect for the tradition that is elsewhere second nature nowadays, can begin to provide a basis for standards. At the same time, such a search can begin to subvert the general indulgence towards anything that happens to hold the stage."

At the outset the author defines certain differences between opera and the spoken play, and the respective functions of music and poetry in articulating the dramatic idea. He then proceeds to examine several masterpieces of opera literature, from Monteverdi's *Orfeo* to Stravinsky's *Rake's Progress,* using dramatic values as the criteria.

Mr. Kerman is an articulate man of convictions who speaks his mind without reservation. Not everyone is likely to share all of his views, but there can be no question that reading his book is a most stimulating and rewarding experience.

MAREK, GEORGE R., ed. *The World Treasury of Grand Opera.* 1957 (Harper). In addition to witty introductory essays by the editor on Italian, French, and German opera, this anthology contains no less than seventy-eight separate articles, stories, excerpts from novels, and letters. They are grouped under the following headings: Italian Opera, French Opera, German Opera, Opera Houses and Audiences, For and Against Translation, Singers and Conducting, and The Crisis of Opera. The list of "contributors" reads like a section from a musico-literary *Who's Who* from three centuries, including such names as Turgenev, Flaubert, Addison, da Ponte, Verdi, Berlioz, Tovey, Alfred Einstein, Caruso, Lehmann and many others of equal prominence.

Marek says in a preface that he made his selection—with thirty years of reading on opera behind him—by the *"da capo* test," choosing only those pieces which he had found worth rereading. He adds that he has "searched for good presentation as well as for the merely instructive" and has included some material just because he "found it amusing."

Unlike many other anthologies and textbooks with an ostensibly didactic purpose, this one invites the kind of browsing we like to indulge in at leisure moments.

NEWMAN, ERNEST. *Great Operas* (2 vols.).* 1958 (Knopf). Together these two volumes contain thirty essays previously published elsewhere. Each has two parts, the first providing background material, the second, the story.

Reading Newman's outline of an opera plot turns out to be more than just a necessary task one undertakes to prepare oneself for the hearing of an opera; it is an illuminating and rewarding experience. The characters seem to come alive, and the account of their actions—in other outlines of this sort so often merely the incongruous moves of paper figures—conveys a sense of the drama. There is little musical analysis as such, but important and characteristic themes are quoted here and there. The sections containing the background material do not follow a stereotyped pattern. As individual case histories, they touch upon the circumstances surrounding the creation of each work, the problems confronting the composer and librettist, the derivation of the material, the characters of the opera, its dramaturgy and the fate of the completed work itself. All of them are masterful critical essays, beautifully written by one of the most perceptive and articulate writers on music of our time.

Essays on Wagner's operas are not included in this edition but can be found in other books by the same author.

SALTER, LIONEL. *Going to the Opera.** 1955 (Penguin).

This operatic primer is a delight for the novice as well as for the more knowledgeable opera lover. Extremely well organized and devoid of technical language, it reads as easily as a piece of light fiction. Yet it is packed with information and describes many facets of opera never touched upon in the typical "appreciation" book.

There are chapters on the relation between drama and music, the problems facing composer and librettist in writing an opera, with many illuminating passages concerning the basic conventions as well as the techniques involved. Other subjects discussed are opera houses; the forces used in production and their tasks from planning to performance; light opera; and opera on radio, television and the screen. The chapter What Are They Saying? is one of the most amusing and yet thorough presentations of opera in English one will find anywhere.

Since the author addresses himself to an English audience, his examples refer for the most part to the English operatic scene and English opera houses. Nevertheless, the American reader will not mind this in a book dealing primarily with operatic conventions and practices in general.

WILSON, G. B. L. *A Dictionary of Ballet.** 1957 (Penguin). According to a note by the author, the entries are "chiefly concerned with the Classical Ballet. . . ." He has, "however, touched on the Modern Dance, Spanish and Indian Dancing, and the other entertainments which a serious lover of the dance is likely to encounter in the course of his ballet-going or his reading and writing." Technical terms are defined, the steps of the *danse d'école* described, leading dancers and choreographers identified, and specific ballets listed with pertinent information (choreographer, composer, designer of décor, date and place of first performance, company and principal dancers on that occasion; sometimes a short synopsis of the story is added).

The dictionary generally covers ballet and dance from the Renaissance to the present. Although most entries are very short, there are longer articles concerning such subjects as the histories of ballet companies, ballet in films, and dance notation; there are also biographies of important choreographers and innovators which often include a critical evaluation of their work.

The author achieves an admirable balance between the importance of subjects and the space devoted to them. The language used is simple, lucid, and precise. A very useful dictionary for quick reference and remarkably comprehensive for its size, it contains thirty-one plates in addition to many other illustrations.

DANCE AND FOLK DANCE

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ARMITAGE, MERLE. *Dance Memoranda.* 1946 (Duell). Richly illustrated, embracing elements of the dance and its relationship to other art forms, this book contains capsule biographical essays of leading figures in the world of dance—Duncan, Diaghilev, Nijinsky, Stravinsky, Pavlova, St. Denis, Fokine, Bolm, Balanchine, de Mille, Kirstein, Graham. The second section, The Album, consists of photographs of performing artists, choreographers, directors and composers in the field of ballet and the modern dance. The third section, The Gallery, includes reproductions of paintings, drawings and sculpture—interesting examples of dance rendered pictorially throughout the ages in all major sections of the globe.

Dance Memoranda is a favorite with the initiated who wish to reminisce with nostalgia, but it is recommended to the novice as well. The descriptions of personalities are warm and highly personal. Mr. Armitage has managed to paint tasteful and interesting verbal portraits of the artists he selected for inclusion.

DUGGAN, ANNE SCHLEY, JEANNETTE SCHLOTTMANN, and **ABBEY RUTLEDGE.** *The Folk Dance Library* (5 vols.). 1948 (Barnes). This *Library* is a collection of five volumes of approximately equal size, the titles of which are The Teaching of Folk Dance, Folk Dances of European Countries, Folk Dances of Scandinavia, Folk Dances of the British Isles, and Folk Dances of the United States and Mexico. Each volume begins with an analysis and explanation of general terms, rhythm patterns (counting!), a definition of basic steps, figures, positions and formations. Essays about geographical location, ethnic background, national costumes, habits, festivals, holidays and community life are featured in the first part of each book. The individual dances of the various countries—the bulk of each volume—are analyzed as to formation, step pattern, rhythmic configuration and style. A simple piano arrangement of the music follows each example. Costume sketches and floor or foot patterns may be found for the majority of the dances. An appendix includes a bibliography.

The Folk Dance Library is valuable to teachers and students since it amounts to a compact, neat and attractive package of materials. Some of the explanations could be simplified, however. There is a tendency to overexplain and to overcount. The latter is particularly cumbersome, since folk dance more often than not falls into predictable eight-measure phrases. One can therefore practically rely upon the music to dictate the beginning and ending of the dance phrases.

GADAN-PAMARD, FRANCIS, and **ROBERT MAILLARD,** eds. *Dictionary of the Modern Ballet.* 1959 (Tudor). Undoubtedly the most inclusive and attractive book of its kind on the market today, this dictionary is clear, concise, economical, yet imaginative. It records biographical and historical essentials of dancers, dances, choreographers, composers, directors, designers, producers, librettists and other allied personnel, places or happenings in the field of ballet, modern ballet and the modern dance. Space allotted to individual personalities or works varies in proportion to their importance and to the quantity of output, but nothing is treated haphazardly. Originally published in France in 1957, this book provides a bird's-eye view and a cross section of dance in Europe and the United States for roughly the past 250 years.

The volume is a joy to look at, since practically every page contains one or two color plates, black-and-white reproductions of sketches or drawings, or photographs. These illustrations are of costume or stage designs, production photographs, portraits or sketches in various stages of progress. In short, the pictures alone make the book highly worthwhile.

GILBERT, PIA, and **AILEENE LOCKHART.** *Music for the Modern Dance.* 1961 (Brown). Designed to be an aid to dancers, choreographers, and accompanists, this book embraces the various areas and approaches to creative dance accompaniment. The titles of the fourteen sections or chapters indicate the scope of the book. Following an introduction, which exposes the present state of music-dance relationships, these sections are: The Elements of Music for Dance, Principles of Accompaniment, Percussion Instruments (including the piano), Musical Notation, Teacher-Accompanist Relationships, Choreographer and Composer, Music for the Dance

Performance (choice of music, "live" versus recorded sound, placement of musicians), Accompaniment for Folk Dance, A Brief History of Music for the Dance, Modern Music, Contemporary Composers for Dance, Resources (piano works, selected recordings, books, periodicals), and Dance Accompaniment (piano compositions by Pia Gilbert: dance techniques and compositional forms, a folk dance suite, a preclassic suite).

Numerous pen and ink drawings accompany the text. They are cartoon-like, occasionally hilarious, always to the point. The notation examples and the music in the final section were painstakingly reproduced in Holland. The book is produced handsomely; the pages are large (9 by 12 inches) to accommodate the music.

HORST, LOUIS. *Pre-Classic Dance Forms.* 1953 (Kamin). In a condensed but pointed and clearly stated account of the court dances of the Renaissance and the baroque eras, an eminent authority on music for the dance highlights most intelligently both music and dance. As a result, the musician as well as the dancer-choreographer will find valuable material for reference, for compositional springboard, or for both; and the layman will enjoy the volume for its informative content.

The dances—pavan, galliard, courante, saraband, *gigue,* minuet, gavotte, *bourrée, rigaudon, passepied, chaconne, passacaglia* and some lesser forms—are described carefully as to their historic origin and development, their rhythmic structure and general musical genre, and the specific dance patterns. A musical example is added to each section.

Several well-chosen illustrations in black and white accompany the text. Two addenda include suggestions for music for each category and samples of authentically described dances.

HUMPHREY, DORIS. *The Art of Making Dances.* 1959 (Rinehart). This book is well on the way to becoming an unchallenged text for students of dance composition, choreography, and for the general devotees of the dance, especially the modern dance. Doris Humphrey's unique contribution to the field, her clarity of expression and her various analytical conclusions about the creation of dances are presented.

There are three main sections: The Craft (the ingredients and the tools, such as design—symmetry versus asymmetry, single and group movement, the dance phrase, the stage space—rhythm, dynamics, gestures, words, music, sets and props); The Summing Up (a checklist which includes such Humphrey classics as "Symmetry is lifeless"; "All dances are too long"; "Don't be a slave to, or a mutilator of, the music"; "Don't save the ending to the end"); and concluding the main body of the volume, an essay on choreography and the current state of the modern dance.

There is a list of choreographies (with dates of *premières* and names of composers) and an index. Line drawings by Stuyvesant van Veen are functional but uninspired. An excellent photograph by Barbara Morgan of Doris Humphrey in the thematic gesture of her work *Passacaglia and Fugue in C Minor* is the book's pictorial leitmotif. This impressive work was financed by a Guggenheim grant and was finished only shortly before Doris Humphrey's death in 1958. Barbara Pollack has edited the book.

LLOYD, MARGARET. *The Borzoi Book of Modern Dance.* 1949 (Knopf). A very competently written book by one of America's foremost dance critics, this work falls into the following divisions, each of which contains biographical and philosophical descriptions and essays about the people and situations involved: Forerunners (Isadora Duncan, Mary Wigman, Ruth St. Denis and Ted Shawn); The Three Creative Revolutionists (Martha Graham, Doris Humphrey and Charles Weidman); Other Creative Moderns (Helen Tamiris, Hanya Holm); New Leaders, New Directions (the New Dance Group, José Limón, Anna Sokolow, Esther Junger, Sybil Shearer, Katherine Dunham, Valerie Bettis, Pearl Primus); Modern Dance on the West Coast (Lester Horton, Eleanor King); Strange Subsidies (the YMHA in New York, the rise of John Martin, the Bennington College story, the periodical *Dance Observer);* Ballet and Musicomedy Dancing (Antony Tudor, Agnes de Mille, Ruth Page, Michael Kidd, Jerome Robbins); and In Processed Form (radio, television and the movies). Choreographies and trends are analyzed and criticized to various degrees, the composers and the music receive due mention, and the personnel of specific performances is recorded generously for reference purposes. There are photographs, a bibliography and an index.

The book is highly readable; its tone is warm, humorous and sympathetic. Naturally, much of the modern dance scene has changed considerably since 1949; it is therefore up to the reader to keep abreast of current trends elsewhere.

MARTIN, JOHN. *The Dance*. 1947 (Tudor). This lucidly written account of the story of the dance includes thoughtful and interesting treatises under the following headings. Basic Dance (ethnic material and a short essay on "basic music"); Dance for the Sake of the Dancer (folk dance and the cycle of ballroom dancing); Dance as Spectacle (the rise of the ballet, from the court ballet through the *ballet d'action*, the nineteenth century, the Ballet Russe, and the twentieth century); Dance as a Means of Communication (including the era of Isadora Duncan, Denishawn, Mary Wigman, Humphrey-Weidman, Graham and their "descendants"); and Dance in the Technological Era (motion pictures: Fred Astaire and Gene Kelly). Each chapter is illustrated generously by photographs and black-and-white reproductions of drawings, etchings, etc.

The treatment of the content of this volume is unique, since it amounts to both a historical and a philosophical illumination of the general development and the art of the dance. This approach to the subject is highly readable and evocative.

SACHS, CURT. *World History of the Dance*. Tr. by Bessie Schoenberg. 1937 (Norton). An interesting analysis of the development of dance as a medium of expression and communication, this book furnishes careful and detailed descriptions of ritual dances (animal dances, fertility dances, initiation dances, funeral dances, masked dances, weapon dances) with examples from many cultures. Included is a chapter on music for the dance (nature sounds, melodic and rhythmic accompaniment) with some musical notation, the emphasis being again on ritual dances of various geographical areas. The book also traces the chronological development of dance in Europe since antiquity: the dances of Greece and Rome, the Middle Ages, the preclassic period, the eras of the minuet and the waltz, concluding with early twentieth-century social forms.

The book, like any single-volume history book, is not comprehensive, especially when dealing with the aspects of dance as a performance art. It is excellent, however, on ritual dance in general, and particularly engrossing in the medieval section. It is a handsome volume with generous printing, black-and-white plates and a thorough index.

SHAW, LLOYD. *Cowboy Dances*. Rev. ed. 1949 (Caxton). This text-instruction guide moves, within the limits of its subject area, from simple to more complex dance figures. It all amounts to a very complete and thorough description of

American square, round, line and couple dances. There is an abundance of waltzes, quadrilles, Kentucky running sets, eastern and western variations on the popular old favorites. Historic and ethnic comments are woven into the text. The nature and various techniques of the square dance "calls" are explained clearly. Innumerable examples of dances and a generous array of graphic and photographic illustrations accompany each category.

The flavor of the writing is folksy, but not intolerably so. Some homespun, tongue-in-cheek humor prevents things from becoming too dry.

Musical examples in the annex section are arranged simply to allow for individual elaboration by the more experienced pianist and the musically venturesome fiddler. The foreword is by Sherwood Anderson, *q.v.*

MUSIC THEORY

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ABRAHAM, GERALD. *This Modern Music.* 1952 (Norton). According to the author, the main purpose of this volume is to help bridge the gap between the "average music lover and his full appreciation of 'modern' music." This is a rather large order for such a small book, especially since the first edition appeared in 1933, and what is "modern" in music is constantly subject to rapid change. The book has been revised since its first edition, and the fundamental purpose of the volume is still valid, that is, to acquaint the listener with the newer techniques of the twentieth-century composer by a generalized examination of some aspects of music theory. Chapters on such subjects as modern harmony, new chords and the new attitude to chords, polytonality, atonality, the quarter-tone system and modern melody make this little work one of the most illuminating books available on its subject to the general reader.

COPLAND, AARON. *What to Listen for in Music.* 1939 (McGraw). In an attempt to explain the fundamentals of music theory through the listening process, Mr. Copland tries to show the *raison d'être* of music theory by approaching the subject from the standpoints of the creator, the interpreter, and the listener; however, the ultimate consumption of music in the listening process is the one main theme of the book. The first half of the volume explores the fundamentals of rhythm, melody, harmony, and tone color, while the second half investigates various general categories of musical form.

Aaron Copland seems to be able to communicate with great ease and directness of thought whether the medium is speech, music, or the written word; this volume is a fine example of his easy, comprehendible style.

ERICKSON, ROBERT. *The Structure of Music: A Listener's Guide.** 1957 (Noonday). This little book, one of the finest and most enlightened of its kind, is solely concerned with three subjects: melody, harmony and counterpoint. About one-half of the book is devoted to various aspects of melody and harmony such as the pitch skeleton, curves and angles, how melodies expand, tonality, dissonance-consonance, and the like. The remainder of the book amounts to a short history of music through an examination of counterpoint. Such intriguing chapter subjects as fugues since Bach, virtuosity, craft and play, the musical effects of canon, *cantus firmus* and ground make this volume a remarkable and unusual one because of its particular perspectives and insights; it is music theory as seen through the eyes of a contrapuntist.

JEANS, SIR JAMES. *Science and Music.** 1940 (Macmillan). In a fascinating book about musical sounds, the author, one of the greatest scientists of our era, has admittedly borrowed rather freely from Helmholtz's *Tonempfindungen* of 1862. The wonderful thing about the present book is that it is set forth in such simple language that anyone can understand it. It presents the facts of musical acoustics in a delightfully readable manner yet with the thoroughness and authority of the true scientific approach. No general list of books on music theory would be complete without at least one book devoted primarily to acoustics. This volume is not the latest of such works, but it remains one of the most easily understood and enjoyable to read.

MURPHY, HOWARD A., and **EDWIN J. STRINGHAM.** *Creative Harmony and Musicianship*. 1954 (Prentice). The authors, in a practical approach to the use of theoretical musical knowledge, have examined the melodic and harmonic structures of eighteenth- and nineteenth-century musical style and have presented them in a clear and usable manner. To quote the authors: "Broadly speaking, the book contains the material presented in first year college harmony, keyboard, ear-training and music reading classes meeting an hour a week respectively." The authors assume that the reader has little knowledge of notation and keyboard design as a prerequisite to Chapter I; the appendix presents material for a mastery of this information.

The book emphasizes composition, performance, listening, analysis and music reading. For those who are interested in music theory in practice and those who would like to actually use the principles presented, this book can be highly recommended.

RETI, RUDOLPH. *Tonality, Atonality, Pantonality.* 1958 (Macmillan). Mr. Reti has directed his book toward an exploration of some of our contemporary practices through a logical and precise appraisal of the past. The volume is organized in three main parts which are in turn subdivided. Part 1 explores briefly the harmonic and melodic tonality of the eighteenth and nineteenth centuries; Part 2 summarizes the development of the atonal style through the system of composition with twelve tones of Arnold Schönberg; and Part 3 is a discussion of what Mr. Reti calls "pantonality." Some of the specific aspects of pantonality investigated are consonance and dissonance, tonality through pitches, arhythm, panrhythm and pantonality in form.

Although the title of the book might seem formidable, the text is readable; especially interesting are the unusual insights into the fabric of eighteenth- and nineteenth-century tonality, as well as the discussions centering around Schönberg. Author Reti's clear understanding of Schönberg's sphere of communication makes for some very enlightening reading.

SHIRLAW, MATHEW. *The Theory of Harmony.* 1955 (Coar). A compendium of writings on and about harmonic theory from the Renaissance to the present day, this book can be considered a history of the theory of harmonic thought; however, the work is far more than a sterile history because in it the author tries to ascertain, as far as possible, what constitutes a true basis for harmonic theory, and he especially questions the feasibility of the physical basis for harmony.

Mr. Shirlaw begins with translations from Zarlino, the prince of Renaissance theory, and progresses to nineteenth-century harmonic thought through some of the important writings of Rameau, Tartini, Sorge, Marpurg, Kirnberger, Fétis, Hauptmann, Helmholtz, Riemann and others. This book is not particularly easy to read, but to the more scholarly minded it is an invaluable source of otherwise difficult-to-come-by material; it should be included in any general list of books on music theory.

MUSIC CRITICISM

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BARZUN, JACQUES. *The Pleasures of Music.** 1951 (Viking). This extremely interesting collection of "words on music" ranges from the fiction of George Bernard Shaw's *Mr. Jack, Composer,* through Rousseau's criticism of the Paris opera, to such fantasies as W. F. Apthorp's *Sonata Form in Food.* According to Mr. Barzun: "Anyone, with or without a musical ear, who has learned to read words, can understand everything in this book." The book includes writings which deal with music in fiction, criticism, politics, patronage, fantasies, confessions, correspondence and maxims. The one thing that makes Mr. Barzun's book unique is his treatment of music, above all, as a social art. He has purposely avoided all writings which deal with instruction, theory, or "whose interest was solely that of association," and has selected works which compare favorably with corresponding collections about single subjects.

BEARDSLEY, MONROE C. *Aesthetics: Problems in the Philosophy of Criticism.* 1958 (Harcourt). Mr. Beardsley's discussion of music occupies only a very small part of his book; however, these sections are scholarly yet lucid and easy to read. Especially helpful are the selective bibliographies which follow each main section in the book and the numerous musical examples contained in the text. The chapters on music include The Analysis of Musical Composition, Structure and Texture in Music, and The Relation of Music to Words.

The main interest in this book lies in the treatment of music as a part of a general study of esthetics with interesting and revealing relationships drawn to the other arts.

DEMUTH, NORMAN. *An Anthology of Musical Criticism from the 15th to the 20th Century.* 1949 (Musicana). This anthology is quite different from the usual collection of writings on music in that it avoids the purely journalistic pieces in favor of articles or books which go deeper than the usual brief newspaper account. To quote Mr. Demuth, his book is "a panorama of progress of taste and judgment. . . . Nothing has been quoted because it mentions the word 'music' . . . qualification for inclusion has depended entirely upon the statement of definite opinions, assessments or the reflection of certain fashions."

The articles from the fifteenth, sixteenth and seventeenth centuries are taken from collections of epitaphs, dedications, old books and diaries, while the eighteenth-century criticisms are drawn from the important music histories and letters of the period. The essays on music in the nineteenth century are taken mainly from the important English periodicals of the era and from the then new idea of program notes. There is no separate section for the twentieth century, as Mr. Demuth feels that there have not been a sufficient number of important composers since 1900 to warrant it, and he confines his discussion of the twentieth century to those composers within his own experience.

DOWNES, IRENE. *Olin Downes on Music.* 1957 (Simon). These collected writings on music by the late dean of American critics are taken from the years 1906 to 1955. They are selected from an incredible estimated fifteen million words in published articles on music written by Olin Downes during the half century. Mr. Downes was music critic for the *Boston Post* from 1906 until 1924, when he succeeded Richard Aldrich as critic for the *New York Times.*

The collection is divided into three parts, the first covering the years on the *Boston Post,* the second and third made up of articles which appeared in the *New York Times.* In all, there are 166 reviews, plus a preface by Howard Taubman and a biographical sketch by Irene Downes.

The book makes fascinating reading for several reasons. First of all, Mr. Downes has the unusual gift of being able to reduce a criticism to its essence. There are no extra words, and every word is seemingly the best possible choice. Secondly, taken as a whole, the book represents a vast panorama of musical life on the eastern seaboard during the first half of our century. Finally, there is a wide choice of articles covering such topics as that first and now famous Whiteman performance of Gershwin's "Rhapsody in Blue" in Boston's Aeolian Hall and such esoteric events as Berg's *Wozzeck* in Paris.

FRENCH, RICHARD, ed. *Music and Criticism.* 1948 (Harvard). Mr. French had edited a series of addresses which were given at a symposium on music criticism held at Harvard University. This symposium was planned under the general direction of A. Tillman Merritt and the department of music. The topics of the addresses were assigned to well-known authorities in their respective fields, and the papers were presented in Sanders Theater the first three days of May, 1947. The list of contributors is indeed impressive. E. M. Forster and Roger Sessions gave addresses of a rather general nature, "The *Raison d'Être* of Criticism in the Arts" and "The Scope of Music Criticism." Edgar Wind, Virgil Thomson and Mme. Olga Samaroff presented papers which dealt with the specifics of the creator, the interpreter and the audience, while Otto Kinkeldey, Paul Henry Lang and Huntington Cairns gave addresses which treated matters of immediate importance such as "The Future of Musical Patronage in America." The papers are all stimulating, partly because of their scholarly insight and partly because of their very different viewpoints.

GRAF, MAX. *Composer and Critic.* 1946 (Norton). This is perhaps the most authoritative single history of music criticism. Mr. Graf begins his chronology with René Descartes and the esthetic theory of Boileau in the Age of Reason and progresses in logical steps to an examination of modern music criticism in Germany, Austria, France, England, Russia and the United States. Perhaps the most interesting aspects of the book are the constant awareness of the very close connection between the evolution of ideas in general and the comparable developments in music criticism and the emphasis upon the *Zeitgeist* as an influence on the critic. Without question, anyone interested in the evolution and changing development of music criticism will find this book *must* reading.

THOMSON, VIRGIL. *The Art of Judging Music.* 1948 (Knopf). This book is first of all fascinating reading. Mr. Thomson is one of the most brilliant and penetrating musical minds of today, and his pen will probably prove to be more important than his own attempts as a composer. The main portion of the book is a collection of various reviews and articles taken from Mr. Thomson's writing for the *New York Herald Tribune,* mostly between September, 1944, and August, 1947. There are, in all, 316 articles, many of which are very brief and brilliantly journalistic in style. Practically all of the great and near great of the mid-twentieth-century musical parade pass before our eyes. Such subjects as orchestras, conductors, recitalists, opera, composers, visiting artists from out of town and from overseas, and finally "thoughts in season" are all treated with the same wit and insight. Virgil Thomson is one of the few men who can look at his own age with the same acuity as most of us would view an age past.

TOVEY, SIR DONALD FRANCIS. *Essays and Lectures on Music.* 1949 (Oxford). Tovey's ambition as an undergraduate was to contribute to esthetic philosophy by a "systematic review of music." This book is neither systematic nor a complete review, but it does represent a fine cross section of Tovey's ability as an astute music critic. As Hubert Foss says: "Tovey soars the morning clouds above at an altitude unattainable by contemporary writers on music." Tovey's name is a byword in every music student's vocabulary, particularly those who have had to analyze such giants as Beethoven's *Ninth Symphony* or Handel's *Israel in Egypt*. His six volumes of various musical analyses are among the classics in that domain. In the present book, Tovey ranges over a great diversity of subject matter in such essays as "Haydn's Chamber Music" or "The Lean Athletic Style of Hindemith," yet he treats it all with the same keen erudition and humor that characterize the typical Tovian phraseology.

MUSIC HISTORY AND REFERENCE

Howard Brown

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ABRAHAM, GERALD. *A Hundred Years of Music.* 2nd ed. 1955 (Duckworth). The hundred years of the title include the period from approximately 1827, the year of Beethoven's death, to the 1930's. The main concern of the book, therefore, is a discussion and dissection of that much maligned and little understood period, the nineteenth century. Abraham is excellent on romanticism, and his summary of Wagner's theoretical writings on music is brilliant; it relieves any but the most dedicated Wagnerian from the tedious task of wading through all of that turgid prose for himself. On the other hand Abraham presupposes a broad knowledge of the nineteenth-century repertoire. This is more a survey for musicians than an introduction for the amateur, but it is the best (and practically the only) history of nineteenth-century music currently available.

APEL, WILLI. *Harvard Dictionary of Music.* 1947 (Harvard). The best one-volume dictionary of musical terms in English, this book has more characteristics in common with Dr. Johnson's dictionary than the fact that both were compiled by one man. In both, the personalities of the authors are clearly revealed. Apel, like Johnson, has a wonderful flair, an explosive temperament and a genius for *le mot juste.* Both are marvelous at synthesizing great masses of material. Apel's definitions are models of clarity and precision. Like Johnson, however, Apel has his blind spots and his axes to grind, and the volume is by no means entirely free from errors. Since the *Harvard Dictionary* contains no biographical entries at all, *Baker's Biographical Dictionary of Musicians, q.v.,* forms its ideal complement. The two together constitute a comparatively inexpensive reference library which should adequately meet the needs of the most demanding music lover.

Baker's Biographical Dictionary of Musicians. Ed. by Nicolas Slonimsky. 5th ed. 1958 (Schirmer). Few men have as worshipful an attitude towards names and dates and places as Nicolas Slonimsky, the editor of this latest edition of *Baker*. And few men are as painstaking in verifying elusive information. Indeed, Slonimsky's introduction to this volume reads almost like a parody of a lexicographer discussing his art. The result is a volume as free from error as is humanly possible. The biographies are necessarily short, and mostly factual, but the bibliographies are relatively copious, so that *Baker* is a good place to start looking for information on a given composer. The coverage is as broad as possible; it includes most composers anyone is likely to be interested in and a generous number of thumbnail biographies of the more prominent modern performers, scholars and music journalists.

BUKOFZER, MANFRED. *Music in the Baroque Era*. 1947 (Norton). Although the late Manfred Bukofzer was a medievalist and a Renaissance scholar, this excursion outside of his main area of interest is one of his best and best-known works. Whereas Gustave Reese, *q.v.*, is inclusive, Bukofzer concentrates on the high points. This is not to say that Bukofzer does not document what he says, or that his book is not a bibliographical gold mine. It contains, for example, the only available checklist of seventeenth- and eighteenth-century books on music.

But the body of the text centers around the great figures: Monteverdi, Schütz, Purcell, etc. Bukofzer's comparison of the styles of those two towering giants of the period, Bach and Handel, is masterly. This is an exciting introduction to a most fertile period.

CANNON, BEEKMAN, ALVIN JOHNSON and **WILLIAM WAITE.** *The Art of Music*. 1960 (Crowell). This volume is intended as a textbook for the general college student; it was written for use in Yale's introductory course in music history for the nonspecialist. Consequently, the general reader will find it a much easier book to read than Grout's *History of Western Music, q.v.* Indeed, this is an extraordinarily stimulating book even though it does not contain nearly so much information. The authors have consciously restricted the breadth of coverage in order to discuss certain composers and musical styles which they feel are particularly significant. Moreover, they devote much of each chapter to a summary outline of the intellectual climate of the times. This occasionally leads to incongruities: humanism and Dufay, for example, are uneasily included in the same chapter, and so are mannerism and the frottola. Nevertheless, the result is a lively history with a viewpoint. It makes an excellent complement to the Grout book.

GROUT, DONALD JAY. *A History of Western Music.* 1960 (Norton). This newest survey of the entire field of music history in one volume is also the best. It crams an enormous amount of information into a comparatively small space. The book is intended as a textbook for college music students and has been, or should be, adopted by most colleges. Since it is intended for music majors, the book presupposes a modest knowledge of the fundamentals of music, but this should not present an insurmountable obstacle to the general reader. It has the weaknesses of any survey—it is so densely packed with information that reading is not always easy, and things often appear more settled and more black and white than they really are. Balanced against these, however, are the obvious strengths of this particular history—the good sense and dispassionate scholarship of the author and his generally up-to-date and reasoned summaries of any given musical era.

Grove's Dictionary of Music and Musicians. Ed. by Eric Blom. (9 vols.). 5th ed. 1959 (St. Martin's). This is the standard encyclopedia of music in English. It contains both biographies and musical terms, as well as broader entries surveying larger areas. This latest edition, however, has not been as thoroughly overhauled as it might have been, so that not all of its information is really up to date, and it has a distinct pro-English bias, an aberration difficult to maintain in the face of historical evidence. Nevertheless, carping at *Grove's* is a little like objecting to the concept of motherhood. Both are facts of life, and *Grove's* is probably the most important music reference tool in English.

New Oxford History of Music (3 vols. to date). Ed. by J. A. Westrup and others. 1954– (Oxford). The complete *New Oxford History* will not be with us for some time. Only three volumes have appeared thus far: one on ancient and Oriental music, one on the early Middle Ages, and most recently, one on the later Middle Ages. Each volume of the older *Oxford History* was the work of a single man. In the new series a committee of specialists collaborates, each person contributing a study of one aspect of the period; each installment is in effect a series of essays. Like all such compilations the results are uneven, but the general level is high. The series is a genuinely distinguished one. The disadvantage of this division of labor is that a single synthesizing viewpoint is lacking. On the other hand, the reader has the privilege of getting the very latest information from the best minds working in the field. As in *Grove's*, a pro-English bias is noticeable, particularly in the second volume. Possibly this is too scholarly a history for most general readers.

REESE, GUSTAVE. *Music in the Middle Ages.* 1940 (Norton). The American equivalent of the older *Oxford History* has been the series of volumes on special periods published by W. W. Norton & Company. Eventually this will form a continuous multivolume history of music. Of the group thus far published, the two books by Reese and that by Bukofzer, *q.v.*, are head and shoulders above the rest. (Regrettably, there is no survey of eighteenth-century music in English; the Norton series as yet lacks one.)

The serious study of music history is still so new an academic discipline that such surveys go rapidly out of date. New discoveries and advances in various directions happen so quickly that no specialized history can hope to be definitive for more than a few years. This is the case with Reese's book on the Middle Ages. If it were revised to include the results of the last twenty years of scholarship, the book would be quite different. Nevertheless it is a splendid study. Reese brilliantly summarizes all of the work done in the field and, when the debate becomes acrimonious, manages to play Solomon with rare calm and good sense. The volume is packed with information—the bibliography alone is worth its weight in parchment. All medievalists must surely keep it by their bedsides. Yet *Music in the Middle Ages* is readable and can be heartily recommended to the nonspecialist interested in the period.

REESE, GUSTAVE. *Music in the Renaissance.* 1954 (Norton). This is a much longer and more complex book than the author's survey of the Middle Ages mostly because our knowledge of the music of the fifteenth and sixteenth centuries is so much greater. Reese has refined his synthesizing and summarizing techniques in this later study to encompass the greater amount of material, and the result is a staggering amount of information compressed into a modest space. For that reason the book is not as readable as its predecessor. This is really a handbook, extraordinarily useful for finding out almost anything about the Renaissance. If Reese does not discuss whatever esoterica the reader yearns to know, he cites studies where such discussions can be found. This is not an amusing book, but the serious student of the Renaissance, whether he is musical or not, will find it fascinating and rewarding. The dilettante curious to sample the temper of a time without interesting himself in its details had best look elsewhere.

MUSIC BIOGRAPHY

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BAILY, LESLIE. *The Gilbert and Sullivan Book.* Rev. ed. 1957 (Coward). Lovers of Gilbert and Sullivan must rejoice daily in the fact that the masters of English light opera have been treated so happily by this author and publisher. Visually exciting, the pages of *The Gilbert and Sullivan Book* are very rarely without a picture, sketch, cartoon, program, photograph, letter or clipping to enhance the prose which is concerned alternately with the main subjects. Generously sprinkled with quotes from letters, diaries, operetta librettos, plays and reviews, the story proceeds quickly from a brief consideration of birth and childhood, to early training and youth, to the first meeting in 1869, and then to an extended treatment of Gilbert and Sullivan's many years of successful collaboration. This book has an attractive format, is carefully organized and charmingly presented.

BARZUN, JACQUES. *Berlioz and the Romantic Century* (2 vols.). 1950 (Little). A biographer must have a significant subject; the subject must be treated with scholarship without pedantry, devotion without maudlinism, and sincerity without obsequiousness. The biography must have appeal but not banality. It must be thorough but not verbose. *Berlioz and the Romantic Century* meets these qualifications with outstanding success.

Barzun's fascination for Berlioz is readily transmitted to the reader, who is effortlessly caught in an ever spinning line of description and analysis. Barzun pursues a matter thoroughly and makes one enjoy it. He bears the Berlioz torch high and has given us "the life of a man who was at once artist, thinker and doer; a concert guide to twelve great works increasingly valued by connoisseurs; an essay on esthetics; an account of nineteenth-century culture; and, I [Barzun] dare say, a tract for our times as well." His work is one of the most important music biographies of our time.

BROWN, MAURICE. *Schubert: A Biography with Critical Digressions.* 1958 (St. Martin's).

> . . . Schubert's life [occupies] a unique place in the annals of creative artists. It has, to begin with, no elements in it of the success story; no climax of recognition of his genius, or acknowledgement of it, breaks the continuous obscurity of his years. Hence the biographer of Schubert cannot achieve readability in his pages by holding out the promise of eventual, even if delayed, success. There is no gathering darkness to make the dawn so welcome, for there is no dawn.

With such candid honesty Maurice Brown introduces the reader to Schubert. He divides the composer's brief life chronologically into seven chapters, each dealing with several years of Schubert's existence. Both his life and his works are considered together, and the reader will encounter Schubert's major compositions "first as the biographical fact, then as the subject of musical analysis and appraisement."

The author's sincere and straightforward style provides a penetrating look into the methods of Schubert. His method of composition, as discussed in the chapter entitled The Artist, is particularly fascinating.

BURK, JOHN N. *The Life and Works of Beethoven.* 1946 (Modern Library). John Burk has divided his small, compact book on Beethoven into two parts: The Life of Beethoven and The Works of Beethoven. The reader will have no difficulty in becoming absorbed in the biography. The author has a storyteller's flair for presenting the activities of Beethoven, strengthening his narration periodically by appropriate quotations.

The second half of the book could be considered a guide to the works of Beethoven, organized by type. Discussions of the most important include the conditions under which a work was created, followed by an analysis of its form, keys, themes, etc.

As collateral reading, *Beethoven: A Pictorial Biography* by Erich Valentin (Viking, 1958) provides a visual dimension to Beethoven's life that many would enjoy.

EWEN, DAVID. *A Journey to Greatness: The Life and Music of George Gershwin.* 1956 (Holt). For many, the compositions of George Gershwin are the most significant contribution made by the United States to the literature of music.

Each of the biographies of Gershwin is valuable for special reasons. The anthology of Armitage (*George Gershwin: The Man and the Legend,* Duell, 1958) is filled with comments about George Gershwin from many illustrious people who knew him. The latest on Gershwin by Jablonski and Stewart, *q.v.,* is interesting because of its prolific use of pictures. The Ewen work has value as biography, however, because it is comprehensive. Gershwin family cooperation added strength and validity to the writing. Readers will be fascinated to learn of Gershwin's training, his early employment, his fame and the figures of the entertainment world associated with him. His time was recent enough for us to feel genuine identification and sympathy with the characters and activities described in the book.

GEIRINGER, KARL. *Brahms, His Life and Work.** 2nd ed. 1947 (Oxford). As custodian of the Brahms collection of literature held by the Society of Friends of Music in Vienna, the writer of this biography (an English translation) had at his disposal a unique body of material unavailable to previous Brahms biographers: many letters from Brahms's family and friends and outstanding world figures (musical and otherwise), composer's sketches (rare), manuscripts and Brahms's own collection of single copies of each of his published compositions. Divided into three sections—His Life, His Work and The Man and the Artist—the book ends with an appendix concerning Brahms's letters and his letter writing, bibliography and an index.

Treatment of detail, relation of small incidents and happenings, and an almost breezy style provide an intimate portrait of Brahms. The work has scholarship and substance and is easily read.

GEIRINGER, KARL. *Haydn, A Creative Life in Music.* 1946 (Norton). Biographies of creative artists are too often filled with laments about the pitifully short life of their subjects and the oftentimes miserable physical conditions under which they had to work. Fortunately this is not so in a biography of Haydn. He has become the refreshing example of a composer who lived a long life in relative freedom from financial and environmental difficulties.

Geiringer has provided a most enjoyable discussion of Haydn's life and works. Part I tells Haydn's life story; Part II presents a chronological investigation of the master's amazingly varied and numerous compositions.

Though some may feel that Geiringer's style subdues a more scholarly treatment, his ease of writing and narration draws readers to his books and to an appreciation of his subjects.

HOWARD, JOHN TASKER. *Stephen Foster, America's Troubador*. Rev. ed. 1954 (Crowell). John T. Howard contributed significantly to music biography with his writing of *Stephen Foster, America's Troubador*. This biography is "a narrative and a guide to source material."

Foster Hall, established by Josiah K. Lilly, houses an invaluable collection of Foster information which was made available to Howard. This plus the confidence of Foster's descendants allowed him to compile a detailed treatment of the life of Stephen Collins Foster. A chronology of Foster's life, a list of his published works, and a bibliography follow the main body of the book.

Howard has written an informal, conversational history. His style provides a relaxed atmosphere which becomes an important part of the reader's attitude toward Foster. This is not to imply, however, that the author's thoroughness and scholarship are also relaxed. Every effort has been made to ascertain the true picture in all matters; considerable use of related contemporary accounts and anecdotes adds a flavor of the times.

MENDELSSOHN, FELIX. *Letters*. Ed. by G. Selden-Goth. 1945 (Pantheon). This collection of Mendelssohn letters produced at the end of World War II remains a valid biographical account of Mendelssohn to date though a number of his letters have been released since. Like other significant composers born during the first half of the nineteenth century, Mendelssohn has received little serious, recent, biographical consideration. However, the biographical value of letters is indicated by the editor as follows: "They permit the reader to peer into the intimate recesses of [letter-writers'] characters, to observe their greatness and their frailties, their creative ecstasies and their human failures."

Selden-Goth has attempted "to recall to the memory of the English reading public, through the medium of his own thoughts expressed in his own words, one of the sincerest, most attractive figures of musical history." Divided into three sections of letters—those of the boy, the youth and the man—each section is preceded by a short biographical sketch "giving a brief summary of events and conditions which determined the letters."

MORGENSTERN, SAM, ed. *Composers on Music: An Anthology of Composers' Writings from Palestrina to Copland.* 1956 (Pantheon). Biographical data come from many sources. Directly from a composer's music and literary creations, the biographer receives his most valuable insight into the man and his work. *Composers on Music* is not strictly biographical, but it is a collection of "composers' writings on their own and others' music" which might be used by the biographer for evaluation and judgment. The reader of this book would be in a position to make his own, although limited, biographical estimates. As the editor states: "the composers' own writing style . . . often not only reflects his personality, but can also reveal a striking affinity with his musical style and capture the flavor of his period in history."

Significant composers of a period of over 450 years ago are represented. Mr. Morgenstern precedes the individual composer's literary selection with a short explanatory biographical statement about that composer's most pertinent contributions and activities. Some observations of the older composers are amazingly timeless, and all comments seem to make the composers more real and accessible.

Jacques Barzun's book, *The Pleasures of Music, q.v.*, offers additional valuable reading similar to the above. The contents are taken from "great writing about music and musicians from Cellini to Bernard Shaw."

NEWMAN, ERNEST. *The Life of Richard Wagner* (4 vols.). 1933, 1946 (Knopf). Wagner, a prodigious creator in the arts, has received prodigious consideration at the hands of Ernest Newman. This biography is monumental in every way. Wagner's writing, musical and literary, its intricate and highly fascinating development; his associates, male and female, musical and literary; his travels; his political beliefs and activities; in reality, Wagner's way of living—all are scrupulously explored. A book for the casual reader as well as the serious student, it is a vivid and vital re-creation of the life of a man who continues to live because of his music.

SCHRADE, LEO. *Monteverdi, Creator of Modern Music.*

1950 (Norton). Monteverdi's significance as an artistic genius is summarized by Schrade as follows:

> The artistic principles he developed within his work were to become those of our music and of our musical understanding as well; they lived beyond the epoch that brought them to light. Despite a long and uneven advance through manifold complexities, music has always hewed to these principles; even our own contemporaneous music has not abandoned them completely.

Further interest in this book might be engendered by the inclusion of one more quote about its subject: "Monteverdi was the first and greatest among musicians in his blending of art and life."

The author states that "in this book, the attempt has been made to interpret the music of Monteverdi as an integral unity in which the life of genius, the problem of art, and the phenomena of culture flow together to produce one of the most felicitous accomplishments in the history of music."

Several beginning chapters lay the foundation for an understanding of the developments and the position of music immediately prior to the appearance of Monteverdi in 1567. In a very concise and scholarly manner his early experiences are projected; the major portion of the book presents a detailed and learned discussion of his compositions with biographical information supplied when possible and appropriate.

The reader should also see *Claudio Monteverdi* by H. F. Redlich (Oxford, 1952).

SCHUMANN, ROBERT. *On Music and Musicians.* Tr. by Paul Rosenfeld. 1946 (Pantheon). When the literary efforts of a composer of music are particularly significant, a reader will do well to investigate these efforts as a primary source of understanding of the life and music of such a composer.

In *On Music and Musicians* Schumann's reliance upon the writings of both Jean Paul and E. T. A. Hoffmann is readily recognizable. His choice of style and form in criticism and analysis are directly attributable to the above authors. To the musician, his prose is important because of the subjects that interested him: old music, the music of Bach, Haydn and Mozart, Beethoven, Weber, Schubert, Chopin, Liszt, Berlioz Mendelssohn and others. His contemporaries receive important consideration through his discussion of particular works and activities. Much of Schumann's writing is colorful and clever. All of it helps bring to life the first half of the nineteenth century.

SEROFF, VICTOR I. *Debussy, Musician of France.* 1956 (Putnam). The latest biography of Debussy finds its strength in the use of new material not previously available to biographers Vallas and Thomson. The Vallas work is detailed and shows strength of treatment. The Seroff biography gives a fuller picture of the personal life of Debussy the man. Various influences such as the Bataille play, based on a triangle involving Debussy, and the Pierre Louÿs friendship would seem to indicate new additional reasons for Debussy's actions and creative efforts.

Seroff describes Debussy's life and conditions for creation of his music in a revealing portrait. However, he neither evaluates Debussy's music nor includes a bibliography, list of compositions, or index to musical works discussed.

SITWELL, SACHEVERELL. *Liszt.* Rev. ed. 1955 (Cassell). This biography, first published in 1934, is available in a revised edition published by Cassell and Co., Ltd., London, with a new introduction which serves as a brief overview of Liszt's extraordinary life and compositions. The five parts of the book consider "the greatest virtuoso in human history"; his story is interlaced with comments about and analyses of his compositions.

Sitwell discusses Liszt, perhaps the most colorful romantic, in florid and colorful terms; he digresses frequently to investigate Liszt's closest contemporaries. The excitement of Liszt's life adventures, his associates, his stature as a performer, and his pyrotechnical compositions, among other subjects covered in this biography, cannot help but intrigue the reader.

STEVENS, HALSEY. *The Life and Music of Béla Bartók.* 1953 (Oxford). Bartók shares the world spotlight of fame with only several other twentieth-century composers. His music, ethnomusicological studies and piano performances were and are exciting contributions to the musical activities of our times. The Stevens book should serve as an introduction to knowledge and understanding of Bartók's music and life. Perhaps in years to come, with additional assessment of Bartók's music, the need for a complete and detailed biography may be felt. As more information about his life becomes available, such a biography may be possible.

Hungarian musical history is given a brief but valuable review in the preface of this book. Bartók's biographical study is found in the next hundred pages. His letters are quoted generously and provide color not otherwise possible. The remaining and major portion of the book is devoted to critical analyses of his compositions. Some discussion of the life circumstances and background for musical creation is given.

STRAVINSKY, IGOR. *An Autobiography.* 1936 (Simon). The autobiographical writings of great people are almost always interesting. These writings, perhaps, lack the comprehensive treatment of an objective biographer who prepares cold facts with bold honesty. Yet, autobiographical writings have charm, warmth and an element of life and vitality not found elsewhere.

Stravinsky's autobiography was first copyrighted in 1936 and does not consider his last twenty-five years of development. To remedy this, one should add to *An Autobiography,* Stravinsky's *Poetics of Music,* Robert Craft's *The Conversations with Igor Stravinsky* and Stravinsky's recent *Memories and Commentaries.* The four books produce a dynamic portrait of a dynamic individual and composer.

TERRY, CHARLES SANFORD. *Bach: A Biography.* 2nd ed. 1933 (Oxford). A musical figure of the stature of Bach deserves extensive scholarly consideration. This Bach has received and is still receiving. The selection of a single biographical work is difficult. Terry's biography is a record of Bach's career, not a critical evaluation of his creative output. It is filled with details and careful documentation. It is substantial, honest and economical in the use of words, yet its flair for the apt phrase or word provides the Bach lover with an interesting account of the master's life and working conditions.

TOYE, FRANCIS. *Giuseppe Verdi, His Life and Works.** 1931 (Knopf). "The structure of the book explains itself. The first part, intended for the general reader, describes Verdi's life and activities, gives a summary of the most important criticisms of his operas and deals only with the most general characteristics of the music. This is treated in detail in the second part under the headings of the various works. . . .

Here, too, will be found an account of the librettos and their origin." Francis Toye further explains that the index makes possible the concurrent use of the two sections.

This book is the operagoer's guide to Verdi. The analyses of Verdi's creative efforts (Part II) provide for the reader a fascinating exposé of plots, librettos and compositional developments. Here Toye's sincere enthusiasm will propel even doubting opera fans to the Verdi box office.

TURNER, W. J. *Mozart: The Man and His Works.** 1938 (Knopf). The author readily admits heavy but effective reliance upon Mozart's letters. (The Anderson edition of Mozart's letters has become a classic.) "My object has been to present a sufficiently full and accurate account of the man revealed as far as possible in his own words." Compositions receive consideration as explained by Turner: "Aesthetic criticism has also been an important part of my task, but I have not attempted any formal analysis of particular compositions as this is a matter for specialist study."

A brief, but fully occupied, even frantic life of a composer who lived only thirty-five years is the subject of this book. It seems fascinating to contemplate that the first third of the book takes the reader through only fourteen years of Mozart's life, when this is accomplished in some biographies in one or two slight chapters. In such a short life greater emphasis will be given to each period, but the significance and success of the childhood and youth of Mozart are unique and interesting and especially deserving of attention.

Turner's organization and incorporation of considerable quoted material are successful. His style and appeal as a writer will be most apparent in the last four chapters concerned with Mozart's genius and his operas.

THE INTERPRETER

Albert Goldberg

Los Angeles *Times*

CHASINS, ABRAM. *Speaking of Pianists.* 1957 (Knopf). Not many writers know more about the subject of piano playing or have associated intimately with more great pianists than Abram Chasins. He was a pupil of Josef Hofmann, enjoyed a concert career as a pianist and has written and published nearly one hundred compositions, mostly for piano. Recollections of his friendships with such piano masters as Josef Casimir Hofmann, Leopold Godowsky, Sergei Rachmaninoff, Artur Schnabel and Vladimir Horowitz yield all manner of meaty nuggets on almost everything pertaining to the art of playing the piano and interpreting its vast literature. Other pianists present in anecdote and analysis include: Ignace Jan Paderewski, Wanda Landowska, Artur Rubinstein, Walter Gieseking, Guiomar Novaës, Robert Casadesus and Rudolf Serkin. Such aspects of piano lore as managers, recordings and government subsidies are covered entertainingly and informatively, as well as some less-explored departments of the piano repertoire.

LEHMANN, LOTTE. *More than Singing.* Tr. by Frances Holden. 1945 (Boosey). To every singer who aspires to be an interpreter as well as a vocalist, and to every layman who cares to know something of the process by which an artist achieves his purposes, this book is something of a bible. Lotte Lehmann attained unique fame as an interpreter of such exacting roles as the Marschallin in Strauss's *Der Rosenkavalier* and Leonore in Beethoven's *Fidelio,* and only toward the end of her operatic career did she turn to the interpretation of the inexhaustible field of German *Lieder,* in which she eventually found a new and equally notable career. She tells in her preface how the word, the poem of the song, was at first of main concern to her and how only later did she find and capture the interweaving of word and music that made her *Lieder* singing so profoundly satisfying. In this book she analyzes line by line some of the most famous masterpieces of the literature of German song, as well as characteristic examples of a few composers of other styles and nationalities. Her method is first to define the emotional content of poem and music and then to give suggestions, both psychological and technical, as to how all the elements of the song may best be projected. The book as a whole is one of the few examples of an authoritative artist explaining in minute detail the process of arriving at a final interpretation.

LOESSER, ARTHUR. *Men, Women and Pianos: A Social History*. 1954 (Simon). Keyboard instruments and their most spectacular performers have held a central place in music history ever since composers began to write seriously for them during the seventeenth century. From the clavichord and spinet, through the harpsichord and the evolution into the modern pianoforte, keyboard instruments have been universally popular.

Loesser's mammoth volume of 654 pages is something more than a mere history. It describes exhaustively the various forms of instruments and their makers, at the same time supplying the social milieu in which each existed and served. With a vast amount of entertaining anecdote and supplementary material, Loesser discusses the instruments, their music and performers in sections devoted to Germany, Austria, England, France and the United States. Famous virtuosi are given their due with much more than a mere recital of biographical fact; one sees them through the eyes of the contemporary public. Loesser, a well-known pianist and critic, worked on his book for seven years, and it incorporates a formidable array of relevant material written in a fluent and readable style. One does not have to be a pianist or musician to enjoy and profit from it, although it is invaluable to professionals.

MATTHAY, TOBIAS. *Musical Interpretation*. 1913. Tobias Matthay was an English pianist and teacher who lived from 1858 to 1945. He studied with such prominent British musicians as Sterndale Bennett, Ebenezer Prout and Arthur Sullivan and was appointed a full professor in the Royal Academy of Music in 1880. Although he appeared as a concert pianist in his earlier years, he achieved his greatest reputation as a teacher, originating the so-called Matthay System of piano technique and tone production based on key resistance. His most famous pupil was the eminent English pianist Dame Myra Hess.

Matthay's *Musical Interpretation* is an attempt to arrive at some of the objective principles underlying the tasteful interpretation of music. While the work deals with the subject mainly from the pianist's point of view, with copious illustrations from the piano literature, the principles formulated can be applied with equal cogency to other forms of musical interpretation.

Matthay stresses vividness of imagination and prehearing as essential preliminaries to interpretation and draws an analogy between music and painting to illustrate progression of movement, defining progression as continuous purposeful movement. He takes a progressional view of structure, which is achieved "by perfect memory of all constituents," and considers interpretation "a musical picture perfect in its perspective, perfect in its outlines and perfect as a whole." He discusses the all-important element of rubato in great detail and emphasizes the importance of tone inflection. While the book is mainly of interest to professional musicians, it also contains ideas illuminating to any reader with some musical background.

MOORE, GERALD. *The Unashamed Accompanist.* 1945 (Macmillan). Gerald Moore, one of the few pianists who has won wide fame through accompanying alone, not only defends his art but also lets the reader in on many of its secrets. He is no apologist for the usually inconspicuous accompanist: "I have given this little book the title *The Unashamed Accompanist* because that, in fact, describes my attitude. I am not an accompanist *pro tem.*, and do not regard, as so many people have done, the playing of accompaniments as a stepping stone to worthier things. The accompanist's work is sufficiently worthy in itself, as I have tried to show."

Mr. Moore considers the accompanist as an equal member of a partnership, not as one "of a slightly inferior caste." He has words of wisdom for those preparing for an accompanist's career, and he offers helpful hints concerning the pianist's own practice and his rehearsals with a soloist. He does not even overlook such matters as green room behavior, for a nervous accompanist can infect an uneasy soloist. He distinguishes between vocal and instrumental accompanying and has some sharp remarks about sight reading and transpositions. While aimed at professional readers, the book also serves to elevate the status of the frequently anonymous accompanist in the opinion of the average concertgoer.

SCHNABEL, ARTUR. *Music and the Line of Most Resistance.* 1942 (Princeton). The reputations of virtuosi, even those of great fame, do not endure long after retirement or death in an age abundantly oversupplied with great talents. Recordings help to keep a performer's work alive to a certain extent, although technological improvements and the lack of demand after an artist's career has ended inevitably work to decrease the demand for old recordings.

Artur Schnabel, who died in 1951, enjoyed a long and distinguished career as a pianist, being especially noted in his late years for his interpretations of Beethoven, Mozart and Schubert. He was almost equally renowned as a teacher and thinker about music. *Music and the Line of Most Resistance* is the text of three lectures delivered at the University of Chicago in 1940 and constitutes an excellent example of Schnabel's thought and cosmopolitan approach to musical ideas and problems.

He discusses the role of the performer and concludes that "Music is not suited to the role of a servant." He elucidates the function of the teacher with a clarity that emphasizes his own principles. In surveying the literary works of composers who expressed themselves about music, he arrives at an interesting and not too flattering estimate of the modern journalist-critic. He touches on the place of music in civilization and his fertile mind plays with numerous other aspects of the musical life. Not all his ideas are revolutionary, but they are expressed with cogency and force. The book is a typical example of the thinking that made Schnabel an influence in his time above and beyond his piano playing.

WALTER, BRUNO. *Of Music and Music-Making.* 1961 (Norton). Approaching his eighty-fifth birthday and still active in his profession, Bruno Walter has come forth with this sequel that he describes as a finale to his *Theme and Variations* (1946), containing some of the reflections that were necessarily crowded out of his autobiography. Its varied contents, he writes, have one intention: "To penetrate to the nature of music and music-making and to impart whatever could or should be communicated of these meditations of my old age." Since Dr. Walter is a thinker and a philosopher as well as a distinguished musician, his approach to the essential nature of music is a mystical one: "Music is a world in its own right, removed from the other arts, and the mighty river of our music as we see it before us springs from and is replenished by a hidden source which lies outside the world of reality. . . ."

Of interest are Dr. Walter's observations on tempo, functions of rhythm, clarity and expression in the interpretation of music; perhaps the heart of the book is the long section devoted to the art of conducting. All that goes into the making of a conductor—the preparation, the technique, the problem of stirring complacent players to make music in accord with the conductor's intentions—is discussed with the profound insight of his long experience. Despite a pessimism over the materialism and intellectualism which, he feels, allot to the arts a lower place in society than they formerly had, the author, one of the world's great interpreters, believes that mankind will remobilize "the spiritual and moral powers that are nourished by these lofty springs."

THE CONTEMPORARY SCENE

Boris Kremenliev

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BARZUN, JACQUES. *Music in American Life.* 1956 (Doubleday). To find a book on our "musical revolution" by a prominent historian and critic of literature and the arts of Mr. Barzun's caliber is refreshing. His study, sponsored by the Committee on Musicology of the American Council of Learned Societies, discusses the role of the machine in American music, "live" music versus recorded, the managerial system, federal aid to the arts, music in education, the jukebox as symbol, obstacles facing young composers or performers seeking to reach the public—few facets of our musical life have escaped this discriminating social observer.

Music in American Life goes behind the scenes to discover, for instance, that while we give and hear more concerts than the rest of the world put together and spend about 400 million dollars annually on music, a composer winning one of the major prizes in composition will still suffer a loss of $500 or $600 on a symphony. Barzun poses serious questions which could require solutions in the very near future. This is a penetrating and realistic account of conditions today. To understand the current scene in the United States without reading Mr. Barzun's book carefully seems almost impossible.

"It is not a sociological survey," he writes, "nor a product of musicological research. Rather it is a piece of testimony which might conceivably be of use to the future musicologist but which meanwhile should give the contemporary reader a somewhat more explicit account than he gives himself about what he daily undergoes."

BAUER, MARION. *Twentieth-Century Music: How It Developed, How to Listen to It.* 1947 (Putnam). Listeners are divided into three groups by the author: those for whom music appeals to the emotions (heart-listeners), to the intellect (head-listeners), and those who are affected chiefly by rhythm (foot-listeners). All of them love music, but unless they adjust themselves to the new conditions of modern music, they will be able neither to understand nor to appreciate it.

Taking the historical approach, Marion Bauer traces the changes that have occurred in music since what she considers the beginning of the modern era (the eighteenth century), goes through nationalism and impressionism and arrives at the twentieth century, where the greater emphasis of the book lies. Bartók, Schönberg, Stravinsky, Milhaud and Hindemith are treated with due respect. Chapters dealing with European, Latin American and American composers are complete and authoritative. New as well as old music vocabulary is explained in relatively nontechnical terms. There is a timely discussion on music for radio, television and motion pictures. There is also a good bibliography and a pronouncing glossary of foreign names.

The book is well planned and carefully presented. The author, herself a prolific composer, has a fresh approach toward the subject on which she has written widely. The result is not only a sympathetic treatise on composers in general but also an excellently written volume on all musical aspects—a book which is explanatory rather than critical. The chapters on Jazz and American composers are exceptionally successful.

COPLAND, AARON. *Music and Imagination.** 1952 (Harvard). During the academic year 1951–52, Copland held the Charles Eliot Norton Lectureship at Harvard University; this volume contains the six lectures he delivered at that time. The book is divided into two sections, the first dealing with music and the imaginative mind. The second, entitled Musical Imagination in the Contemporary Scene, summarizes with amazing clarity the forces in American music which emerged from the European musical tradition and which helped in the formation of a tradition which is finally becoming typically American.

Aaron Copland, one of the outstanding composers in the country today, has written an honest and objective book; it is original and warm, and like Mr. Copland's other excellent book, *What to Listen for in Music,* is a sheer joy to read. *Music and Imagination* is a must for the library of every enlightened reader, whether nonmusician, amateur or professional.

EWEN, DAVID. *The Complete Book of Twentieth-Century*

Music. 1952 (Prentice). Since the turn of the century, music has undergone many changes; there have been new forms, colors, esthetic concepts, technical advances. To avoid confusion, the author has adopted a simple and logical format: he lists composers alphabetically and under each name presents a critical analysis of that composer's style; a short biography follows and finally a brief discussion of some of the composer's important works. Comments and programmatic details are frequently in the composer's own words, many prepared especially for this volume. This, then, is a book on composers of our era, over one hundred of them, together with almost six hundred compositions in all forms. It concludes with a small section entitled Schools—Styles—Techniques—Trends—Movements and Tendencies in Twentieth-Century Music.

Like Mr. Ewen's very popular *Music for the Millions,* this work is informative, compact and readable. The discussions are lucid and, happily, not technical. Some limit had to be imposed both on the composers to be included and on the works to be discussed; Ewen in this respect has used discretion and good taste. The title is somewhat misleading, since no single volume could encompass all aspects of this complex subject so early in the century. A significant contribution of the book consists in the inclusion of major compositions that have been recorded; thus it may be read not only for pleasure but also as a listener's guide to the study of twentieth-century music.

HARTOG, HOWARD, ed. *European Music in the Twentieth Century.** 1957 (Praeger). Howard Hartog, British musicologist, has assembled a distinguished staff of scholars, composers, conductors and critics to bring us this mid-century summary of who is who in twentieth-century European music. The choice was not made on number or frequency of performances (Sibelius, Vaughan Williams and Strauss, for instance, are not discussed). The emphasis in this symposium seems to be rather on the more radical and avant-garde, but only where the ultramodern technique is taken for granted, so that intrinsic qualities may be assessed, analyzed and discussed instead. The book omits detailed study of such novelties and experiments which "enjoy the possible strength to demolish the musical structure that we know . . . and [are] a shade too embryonic for critical discussion."

In addition to chapters on Bartók, Stravinsky, Hindemith, Schönberg, Berg, Webern and Nikos Skalkottas, contemporary music for the following countries is given separately: Scandinavia, England, Switzerland, Italy, Germany, the Soviet Union, France and Czechoslovakia. Due to the contributors' failure to meet the deadline, Belgium, Holland, Yugoslavia, Rumania and Bulgaria were omitted.

Mr. Hartog has provided us not only with rich and useful information not elsewhere available but also with much needed explanations of many unfamiliar facets of modern music.

HOWARD, JOHN TASKER, and **JAMES LYONS.** *Modern Music.** Rev. ed. 1958 (Mentor). This paperback is a revision of John Tasker Howard's *This Modern Music,* which first appeared in 1942 and has been brought up to date. With the basic but necessary information on acoustics and development of harmony (Chapter IV), the reader has less difficulty in grasping such matters as the workings of polytonality and tone clusters.

The last two sections, which discuss in some detail electronic music and the composer's role in mid-century society, are the most interesting. As the authors see it, recent developments have reached a crossroads: one path leads toward altogether electronically derived sounds where the engineer assumes the role of arbiter of aural art; the other is perhaps a more realistic one, in which novelty and experimentation for their own sake give way to true artistic creativeness.

Modern Music gives a bird's-eye view (at times too sketchy) of today's music, its problems, its chief protagonists. But even more than that, it makes clearer the path which many of these pioneers followed to unexplored vistas of barbarous cacophony or to a strange world of electronics. The select list of books and records which is appended makes this work even more valuable for those whose curiosity prompts them to venture further into the fascinating world of twentieth-century music.

LANG, PAUL HENRY, ed. *Problems of Modern Music.* 1960 (Schirmer). A special issue of *The Musical Quarterly,* this publication gives the major papers read at the Princeton Seminar in Advanced Musical Studies in 1959. Under the directorship of one of America's most distinguished composers and teachers, Roger Sessions, the seminar included Milton Babbitt, on twelve-tone music; Edward T. Cone, on analysis; Elliott Carter, on shop talk; Vladimir Ussachevsky, on music for tape recorder; Ernst Křenek, on serial techniques; Allen Forte, on Bartók. The purpose of the seminar was "to study, on the highest level, the most significant trends in contemporary musical thought."

Judging from this volume, the seminar did exactly that. Mr. Lang's comments in the editorial concerning events leading to the mid-century mark are excellent. In the main article, "Problems and Issues Facing the Composer Today," Sessions, after many valid arguments, comes to the conclusion that no matter what the future holds, it will be the creative imagination that will come through.

It must be admitted that Křenek's article is chiefly for composers, that Carter's Metric Modulation is not altogether easy to grasp, that Babbitt's calculations require some mathematical background, and that it may be desirable to go through Ussachevsky's article with some knowledge of acoustics. None of the papers reads anything like a mystery, but it may be that the time has come for us to tackle new concepts of music if we are to keep up with the latest trends. Otherwise, our image of the twentieth century may easily remain somewhat blurred. *The Musical Quarterly* is to be congratulated for providing the challenge.

SALAZAR, ADOLFO. *Music in Our Time*. Tr. by Isabel Pope. 1946 (Norton). Salazar states at the outset that the "man of the twentieth century is physiologically, intellectually and esthetically the same as the man of the nineteenth century," and that he will probably retain these similarities in the next century. On that premise he feels that we can more easily explain the various phenomena of the present musical scene along lines that originated in the past.

Music in Our Time is not a composer's directory nor is it a mere history of music; it is rather an attempt to penetrate into the creative process and from there probe such abstract ideas as intrinsic values, expressive aims, creative attitudes, new affirmations of tonality. Salazar discusses style and technique, texture and various "isms"; he traces romanticism through its transitional period and brings the craft of musical composition to the point where it employs microtones and electromagnetic waves.

Save for certain difficulties unavoidable in any translation, this work represents a major contribution to present-day scholarship on the subject. The author, an eminent Spanish musicologist now living in Mexico City, has succeeded in providing a much wider than musical panorama against which to unfold the march of musical progress. Thus, for instance, the spirit and musical fulfillment of Schönberg's *Transfigured Night* and other more technical compositions that followed are much easier to grasp when one realizes that Monet, Pechstein, Kokoschka, Barlach and Emil Nolde found themselves also under the shadow of nineteenth-century esthetic and sentimental tradition. They resisted it through line, geometric design, agonizing canvases—all intuitive; Schönberg resisted through a method of composition which broke entirely with past tradition. Solid research and analysis have gone into this work, which is strictly for the reader who seeks a challenge in his reading.

SESSIONS, ROGER. *The Musical Experience of Composer, Performer, Listener.** 1950 (Princeton). Initially—the author reasons—composer, performer and listener might have been one. As music began to take shape, however, (as repetition of rhythmic patterns, for instance), the composer emerged; as individuals began to play music composed by someone else, the performer was born. Finally, some 350 years ago, the listener made his appearance. For Mr. Sessions—himself a composer, a performer and a critic—music is not an isolated but a shared experience. It is a three-sided partnership in which all must participate: the composer, who conceives "meaningful patterns of tones"; the performer, who interprets or translates the music from the symbols in which the composer has represented it; and the person "who neither composes nor performs—the listener."

This is one of the finest presentations of basic musical concepts to appear in print in recent years. Written in reasonably simple language, it is convincing and authoritative; it will appeal to the listener, enlighten the performer and reward the professional composer.

The material in the book served as the basis for a set of six lectures delivered in the summer of 1949 at the Juilliard School of Music in New York City.

SLONIMSKY, NICOLAS. *Music Since 1900.* 1949 (Coleman). While the number of musicologists increases steadily, Nicolas Slonimsky remains the only reliable musicologist-lexicographer in this country today. In the descriptive chronology which is the main body of this work, Slonimsky presents in newsreel fashion all significant events beginning with 1900, many of which have had subsequent effect on the course of music, although they did not seem revolutionary at the time. Moreover, the author has managed to correct many inaccuracies that have crept into such respectable publications as the *Encyclopedia Britannica* and *Grove's Dictionary,* whence they have been copied and perpetuated widely. Slonimsky even corrects the date which Stravinsky himself gives in his autobiography for the much discussed first performance of *The Rite of Spring.*

There is in addition a concise biographical dictionary of twentieth-century composers, musicologists, writers on music, performers and pedagogues. At the end of the book one finds such curiosities as a broadcast interview on polytonality with Alban Berg, a letter from George Bernard Shaw, the *Moto Proprio* of Pope Pius X on Sacred Music, and even the Ideological Platform of the Russian Association of Proletarian Musicians.

The work is conceived and written very clearly and will remain a standard source for a long time. Not a mere calendar, it is a mirror of events of an art form that has always been a faithful representative of its time.

JAZZ AND POPULAR MUSIC

Hugh L. Smith, Jr.

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BALLIETT, WHITNEY. *The Sound of Surprise.** 1959 (Dutton). *The Sound of Surprise* is for the most part a bewitching collection of *New Yorker* pieces treating many areas of jazz. Balliett, if not the best critic, certainly appears to be the best writer on jazz today among regular performers. His highly literate essays describe with accuracy and urbane wit such diversities as "Big Bill" Broonzy, the folk-blues singer, and modern tenorman Sonny Rollins. An informal, colorful style enriches the effect of the very music Balliett speaks of, while his vocabulary carries him simply and tastefully past the point where so many professional writers founder in their ponderous attempts to convert sound into words. There is in this man a rare understanding and enjoyment of even the most modern jazz; he writes of its nature, aims and accomplishments in pleasantly recognizable terms.

BLESH, RUDI. *Shining Trumpets.* 1953 (Knopf) The scholarship on early jazz sources which lies behind this volume is presented in a series of fetching ideas including the relationship of jazz to human conversation, the concealed imagery and consequent communication inherent in Negro folk and blues lyrics, and the general concept that jazz is, to borrow the term that a literary critic once applied to art, "equipment for living."

Blesh shows a hypersensitivity to the commercial inroads on his high standards for jazz and is irate over social injustices to the Negro artist. His failing within the fraternity of jazz criticism—and each man must be allowed one—is that he is an intractable jazz purist ("Where hybrid styles exist, confused taste exists"), just as some of his foes are equally dogmatic modernists. This, one decides, is what are thrives on; the listener would suffer if either side could silence the other's music.

BLESH, RUDI. *They All Played Ragtime.** 1953 (Knopf). To add to its musical reliability, Blesh purveys a myth-building feeling in his curious story of an almost forgotten musical form—the piano rag. Several human beings and an era they created constitute a poignant slice of Missouri folklore. Scott Joplin, greatest of the Negro rag writers and theorists, developed his music in Sedalia under the sponsorship of John Stark, a white music publisher of whom a great Negro pianist once said, "He did not look like a music publisher. He was an honest man." Joplin's "Maple Leaf Rag" was for himself and Stark "a flaming sword" against the abuse of Negro composers by white pirates from tin-pan alley, "and together, Negro and white man, they fought the good fight."

A long and regrettable hiatus has existed since the American music critic Rupert Hughes singled out and lauded genuine ragtime in 1899 with a perception which Blesh revives in this book.

CARMICHAEL, HOAGY. *The Stardust Road.* 1946 (Rinehart). The twenties' world of "white jazz" and popular music established the life pattern of the author of "Stardust," the popular song that lies about as close to the American psyche as any of the past thirty years. Carmichael knew Bix Beiderbecke and the rest through the keen kaleidoscope of informal college years at Indiana University. He is a tender, unchronological, amateur autobiographer who recognizes the germ of his being: "Back to 1920 . . . that's an easy time to go back to, for actually I've never gone very far away from then." The road ends with Beiderbecke's death in 1931, and Carmichael's subsequent years as a song writer and movie actor do not seem to matter. The college humor of "The Bent Eagles" retains the constructive part of youth that defies convention and responsibility, that challenges the pathetic compromise of the class reunion and the office party. Such youthful quality is indicative also of the youth of American jazz and popular music, growing unstraitjacketed, as did the author.

CONDON, EDDIE, and **THOMAS SUGRUE.** *We Called It Music.* 1947 (Holt). Guitarist Eddie Condon, an articulate ad libber, has been the "front man" for traditional jazz for many years. His colleagues call him "Slick," and his witticisms have been quoted by New York newspaper columnists. His autobiography, with Thomas Sugrue's help, contains the same acid humor; in fact, he refuses to take anything but jazz too seriously. Of all the comic descriptions of the machinations of the Army in World War II, perhaps none shows the triumph of irrelevance any more than Condon's story of his selective-service examination. The eventual fiasco resulting from his successful effort to play honest jazz over the radio is another rich item. A friend remarked: "I was afraid I was going to have to change my opinion of radio when they let you play jazz without doing anything to louse it up. . . . I'm glad radio hasn't changed. It gives me a feeling of security."

On the other hand, his tenderly humorous portrait of Bix Beiderbecke and his open admiration for Bessie Smith show where he lives.

EWEN, DAVID. *Panorama of American Popular Music.* 1957 (Prentice). Where Sigmund Spaeth's approach in *A History of Popular Music in America, q.v.,* is made through the songs themselves, Ewen's familiar style deals with American popular music of all sorts through the medium of chapters devoted chiefly to genres, each forming a little story of development in itself. Ewen plays no favorites and covers tin-pan alley, jazz, folk music, the operetta and additional fields in the pleasant manner which has caused him to be so widely published. Sample chapters are Mr. Tambo and Mr. Bones: The Minstrel Show and Its Songs; The Heyday of the Musical Comedy; Union Square: Where the Popular Song Becomes Big Business.

HODEIR, ANDRÉ. *Jazz: Its Evolution and Essence.** 1956 (Grove). Jazz criticism long required a technically proficient study of the esthetics of the art, and it is in keeping with its history that a French musicologist who loves jazz should produce such a book. This volume is for the reader who thinks he knows something about the music; it is a pioneering work which has brought about a tremendous amount of discussion in reaction to its challenging theses. Hodeir is first gentle, then bold, in his carefully structured judgments. He has offered some of the freshest, most surely presented ideas of the decade, whether right or wrong, for the consideration of the more mature jazz listener.

JABLONSKI, EDWARD, and **LAWRENCE D. STEWART.** *The Gershwin Years.* 1958 (Doubleday). Because George

Gershwin was too typically American, because he crossed
class barriers with characteristic American virility to write
opera and hit songs, because he was brash and always youth-
ful, because we take him for granted, American classical mu-
sicians offer him a polite bow ("But it's really not *great* music,
you understand"), jazzmen smile at "Rhapsody in Blue," yet
play endless variations on "I Got Rhythm," while the rest of
us compile a list of our ten favorite tunes only to find that
Gershwin wrote eight of them, Vernon Duke one, and Hoagy
Carmichael the other.

For his sixtieth anniversary, George Gershwin is hon-
ored by authors Jablonski and Stewart with a wealth of bio-
graphical material, anecdotes, pictures and musical scores,
much of which has been furnished by Ira Gershwin. The re-
sult is inevitably nostalgic for any American born before 1930,
but more important is the fact that the book elevates im-
mensely our comprehension of Gershwin's music through an
informal series of glances into the lives of the Brothers
Gershwin. George's ultimate seriousness, his never-ending
study, his truly academic musical knowledge and his delib-
erate departure from some of its tenets are disclosed in such
a way that a reader returns to his music with a new eager-
ness born of more knowledge of it, better insight into its
composer's purposes and a new relief at finding some justi-
fication for his own emotional reaction to Gershwin in such
facts as the following: Gershwin's music earns more today
for his heirs, twenty-five years after his death, than it did for
him when he was alive; he is the only American who appears
in the group of twenty-five pictures of great composers chosen
by the *Encyclopedia Britannica.*

LOMAX, ALAN. *Mister Jelly Roll.** 1950 (Duell). Not ex-
actly a biography, this is a study based on some records made
by pioneer jazz pianist Ferdinand "Jelly Roll" Morton for the
Library of Congress. For several days Jelly quietly talked
about Storyville and jazz while he interspersed his conversa-
tion with illustrative piano solos—one man's version of the
development of jazz. Most of the rest of the book tells of
Lomax's adventures in New Orleans while checking Jelly's
story through interviews.

The old jazz immortal showed an original, powerful and
primitively poetic use of the English language, and Lomax
adds to the color of the material by humanizing his own re-
search. Excellent folk material and accurate information, in-

cluding musical notation, on the tunes are furnished. Jelly's remarks about the New Orleans bad men (including the ballads written about them) are of typical interest.

MANONE, WINGY, and **PAUL VANDERVOORT II.** *Trumpet on the Wing.* 1948 (Doubleday). Wingy Manone, an excellent New Orleans trumpet man, is a court jester of jazz. Musicians admire his ability to mold life into his own comic pattern; and his deeds, remarks and aphorisms are common material in the writings and reminiscences of any jazzman who has ever been associated with him. His is the almost ideally spontaneous comic mind, and the resultant humor is of a quality that is difficult to analyze: in a way it defies gravity, for with his naturally hoarse voice and singular choice of words, Wingy sometimes makes funny situations out of unlikely material. Many entertainers—Bing Crosby wrote the Foreword to this book—find him one of the rarest of personalities. John Barrymore, shortly before his death, was planning a radio show with Wingy.

Having but one arm, and feeling that he had to make some contribution to the war effort, Wingy wrote a song: "Stop the War, Them Cats Is Killing Themselves." After commenting on the year that Joe Venuti sent Wingy one cuff link for Christmas, drummer George Wettling added in the *Esquire 1947 Jazz Book:* "There are a number of legends about Wingy's ability to read music. One time he told me, 'George, I can read 'em, but I can't divide 'em.' " He once told a girl pianist who showed him a song in G-flat: "Man, this signature just looks like a bunch of grapes to me."

His early days in New Orleans, as he relates his own adventures, include an alcoholic goat, as well as a doctor and a dentist who gave up their professions to join his band. Later he had memorable encounters and musical experiences with everyone from Louis Armstrong to Leopold Stokowski, who registered amazement over Wingy's conducting techniques at a recording session.

MEZZROW, MILTON, and **BERNARD WOLFE.** *Really the Blues.* 1946 (Random). Collaborator on the first sensation in jazz autobiography, clarinetist Mezzrow deserted his race, not through compulsion or spite, but through devotion to ideals, and has always registered himself "Negro" since one turning point in his life. His search for values led him to jazz, to an interracial marriage, to residence in Harlem, into opium addiction and out again, and assured him finally of a core of spiritual strength, though to many he must inevitably appear to be a dangerous nonconformist.

Guitarist Eddie Condon says tolerantly that there just isn't anything you can do about Mezz, that he fell through the Mason-Dixon Line and just kept on going. Mezz's is the odyssey of an individualist who might make our pioneers flinch. He recalls unforgettable views of the prohibition era, of countless jazz immortals, and of the wild, ever youthful humor of the jazz musician. Taken on one level, the book is a social opus.

Mezzrow is brash, dynamic, adolescent, but a keen observer, and his document is human and disturbing. It has found some disfavor because of its "purist" jazz attitudes and its "distorted" picture of the Negro; however, it profoundly represents what the music and the race meant to one man's life.

RAMSEY, FREDERICK, and **CHARLES EDWARD SMITH,** eds. _Jazzmen._* 1939 (Harcourt). Appearing in 1939 as a focal point for the serious study and appreciation of jazz, this volume consolidated the growing jazz myths and established the subject matter to be treated in much writing to come. Its subtitle, "The Story of Hot Jazz Told in the Lives of the Men Who Created It," suggests the color it offers a beginning reader in the literature of jazz.

There is an outstanding chapter by Ramsey on the career of King Oliver, whose Creole Jazz Band with second cornetist Louis Armstrong rocked Chicago in the early twenties. The chronicle of the fall of the King, a Paul Bunyan of American music, is high tragedy.

In the tradition of the ubiquitous high-school swing band is the tale of the Austin High Gang of Chicago, with its angel-brushed adolescents: Gene Krupa, Benny Goodman, Dave Tough and more. The Bix Beiderbecke legend has its chapter; there is a sensitive treatment of Louis Armstrong by William Russell, there are good local color passages on Storyville in New Orleans. The introductory sections of most chapters carry the apostolic sincerity of the first writers of a readable, romantic literary record of the significance of the youngest American musical art.

SHAPIRO, NAT, and **NAT HENTOFF,** eds. *Hear Me Talkin' to Ya.* 1955 (Rinehart). This book represents the first attempt to compile conversation and the written word of the jazzman himself on various subjects within or related to the music. The book is organized according to subject matter; there are excerpts from the words of many musicians of all periods and schools dealing with the specific topic at hand, all the way from Storyville to modern experimentalism in jazz. The musicians are allowed to speak; the editors do not intrude. They have simply collected comments from books, articles, interviews—all direct quotations. The jazz musician often speaks with much of the colorful imagery of his music; his speech can be basic, but poetic, in the true Emersonian sense. Such a volume can with profit be picked up and read at any point.

SPAETH, SIGMUND. *A History of Popular Music in America.* 1948 (Random). One of the best ways to re-create the past is through popular songs. Being able to find out at once who wrote them, when they were popular, and what national milieu may have contributed to their composition or popularity is an important aid in this game.

Spaeth's popular approach works from the songs themselves, dealing with them in a running commentary determined by chronological chapters (The Simple Seventies, The Tired Thirties) and adding brief biographical notes as well as settings or analyses of certain songs as he goes along. The thorough and well-planned index includes songs and authors. One can open such a book to any point of time and enjoy a readable chapter, reliving life through the popular music that touches each American.

STEARNS, MARSHALL. *The Story of Jazz.** 1956 (Oxford). The scholarly but very readable Marshall Stearns, founder of the Institute for Jazz Studies, is one of the most ardent and effective allies that jazz has found in this country. A longtime English professor, Stearns has published articles on Dylan Thomas and many other literary figures. He is well qualified to produce the pleasant and solid book that is the result of his work on a Guggenheim fellowship; it is lively history by a man who has been close to the jazz scene for many years and has produced and sponsored much lasting study of this music.

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